



Mastery of English

Third Stage

J.R.C. YGLESIAS & I.M. NEWNHAM



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MASTERY OF ENGLISH

A graded course in five stages

THIRD STAGE

By the same authors

PLEASURE IN ENGLISH

A graded course for Secondary Schools, in six stages

THIRD STAGE

Mastery of English

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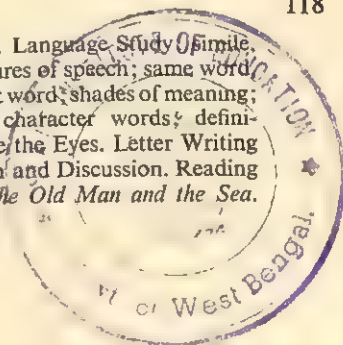
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Introduction

MASTERY OF ENGLISH is a systematic series graded in five stages for pupils following an academic course leading to the standard of the O Level Examinations in all types of secondary schools. There are many interpretations of the value of English, and the following quotation sums up the authors' purpose in these books:

English should train a pupil to use the language confidently, appropriately and accurately according to the circumstances in which it is used. It should enable him to speak his own mind, to write what he has thought and to have a care for the correctness of written and spoken English. He should be able to understand what he reads and hears, to master ideas and to restate them in his own way. He should have some understanding of the different uses of the language, of the language which relates, describes, evokes, persuades and is the instrument of creative imagination.

Textbooks alone cannot achieve this aim. The teacher is more important than the text, and only with his or her guidance can MASTERY OF ENGLISH succeed in its object as declared above. But the teacher will decide when to develop a project, to pursue an idea, to omit an exercise, to skip a chapter or to implement the work according to environmental or personal needs. Indeed, less space is given to wordy explanations and 'rules' than has been common practice in most textbooks. While many exercises are designed for teaching rather than testing, we do not want to do the teacher's work.

The books aim to engage the readers' interest, to *involve* pupil and teacher in English as an intensely practical, stimulating and living language. And this is a contribution towards teaching pupils to read intelligently and to write well.

The structure of these books allows for intensive work on particular aspects of the language. For example, the comprehension work is of interest and significance and there are some

passages illustrating the good use of English which are not necessarily literary in character. Similarly, the composition and essay subjects are connected with the pupils' studies and field of interest. They also require a pupil to show skill in more than one kind of writing which means that there is scope for creative and imaginative writing as well as for personal narrative, description, logical argument and story telling.

The Third Stage is designed to assist pupils towards a command of language resulting naturally from wide reading of good writing. There is scope for enlightened teaching, and a deliberate attempt to pitch the work and emphasis within the terms suggested by the Eighth Report of the School Examinations Council. The authors recognize the doubtful utility of exercises based on traditionally prescribed rules of grammar which have been artificially imposed upon the language, and have reduced this kind of examination-room English to a minimum. Moreover, required judgments on usage are linked and related directly to the text wherever possible. There is plenty of choice and more than enough material for a year's work.

Finally, it is at this third stage that language and literature begin to be so closely interwoven that we feel justified in asserting that much of the work tests 'a use of language having links with the best types of English writing and encouraging wide reading of these'.

We are most grateful to the many schools and to their staff who have given us help and advice, and we would refer in particular to Mr G. R. Halson who has generously allowed us to make use of one of his excellent selections, and to Joan Lewis who prepared the manuscript for the printer.

J. R. C. YGLESIAS and I. N. NEWNHAM

The Foreseeable Future?

FROM THE STREET came the noise of cracking timbers and falling bricks and glass. Then we had our first glimpse of a 'sea-tank'. A curve of dull grey metal sliding into the square, carrying away the lower corner of a housefront as it came.

Shots cracked at it from half a dozen different directions. The bullets splattered or thudded against it without effect. Slowly, heavily, with an air of inexorability, it came on, grinding and scraping across the cobbles. It was inclining slightly to its right, away from us and towards the church, carrying away more of the corner house, unaffected by the plaster, bricks and beams that fell on it and slithered down its sides. More shots smacked against it or ricocheted away whining, but it kept steadily on, thrusting itself into the square at something under three miles an hour, massively undeflectible. Soon we were able to see the whole of it.

Imagine an elongated egg which has been halved down its length and set flat side to the ground, with the pointed end foremost. Consider this egg to be between thirty and thirty-five feet long, of a drab lustreless leaden colour, and you will have a fair picture of a 'sea-tank' as we saw it pushing into the square.

There was no way of seeing how it was propelled; there may have been rollers beneath, but it seemed and sounded simply to grate forward on its metal belly with plenty of noise, but none of machinery. It did not jerk to turn, as a tank does, but neither did it steer like a car. It simply moved to the right on a diagonal, still pointing forwards. Close behind it followed another, exactly similar contrivance which slanted its way to the left, in our direction, wrecking the housefront on the nearer corner of the street as it came. A third came straight ahead into the middle of the square, and then stopped.

At the far end, the crowd that had knelt about the priest

scrambled to its feet, and fled. The priest himself stood his ground. He barred the thing's way. His right hand held a cross extended against it, his left was raised, fingers spread and palm outward, to halt it. The thing moved on, neither faster nor slower, as if he had not been there. Its curved flank pushed him aside a little as it came. Then it, too, stopped.

A few seconds later the one at our end of the square reached what was apparently its appointed position and also stopped.

'Troops will establish themselves at first objective in extended order,' I said to Phyllis, as we regarded the three evenly spaced out in the square. 'This isn't haphazard. Now what?'

For almost a minute it did not appear to be now anything. There was a little more sporadic shooting, some of it from windows which, all around the square, were full of people hanging out to see what went on. None of it had any effect on the targets, and there was some danger from ricochets.

'Look!' said Phyllis suddenly. 'This one's bulging.' She was pointing at the nearest. The previously smooth fore-and-aft sweep of its top was now disfigured at the highest point by a small, dome-like excrescence. It was lighter-coloured than the metal beneath; a kind of off-white, semi-opaque substance glittered viscosely under the floodlights. It grew as one watched it.

'They're all doing it,' she added.

There was a single shot. The excrescence quivered, but went on swelling. It was growing faster now. It was no longer dome-shaped, but spherical, attached to the metal by a neck, inflating like a balloon, and swaying slightly as it distended.

'It's going to pop. I'm sure it is,' Phyllis said, apprehensively. 'There's another coming further down its back. Two more, look.'

The first excrescence did not pop. It was already some two foot six in diameter and still swelling fast.

'It must pop soon,' she muttered.

But still it did not. It kept on expanding until it must have been all of five feet in diameter. Then it stopped growing. It looked like a huge, repulsive bladder. A tremor passed through it. It shuddered jellywise, became detached, and wobbled into the air with the uncertainty of an overblown bubble.



There was no way of seeing how it was propelled

In a lurching amoebic way it ascended for ten feet or so. There it vacillated, steadying into a more stable sphere. Then, suddenly, something happened to it. It did not exactly explode. Nor was there any sound. Rather, it seemed to split open, as if it had been burst into instantaneous bloom by a vast number of white cilia which rayed out in all directions.

The instinctive reaction was to jump back from the window. We did.

Four or five of the cilia, like long white whiplashes, flicked in through the window, and dropped to the floor. Almost as they touched it they began to contract and withdraw. Phyllis gave a sharp cry. I looked round at her. Not all of the long cilia had fallen on the floor. One of them had flipped the last six inches of its length on to her right forearm. It was already contracting, pulling her arm towards the window. She pulled back. With her other hand she tried to pick the thing off, but her fingers stuck to it as soon as they touched it.

'Mike!' she cried. 'Mike!'

The thing was tugging hard, looking tight as a bow-string. She had already been dragged a couple of steps towards the window before I could get after her in a kind of diving tackle. The force of my jump carried her across to the other side of the room. It did not break the thing's hold. I got the crook of my knee round the bed-leg for better purchase and hung on for all I was worth. Then Phyllis screamed, and suddenly there was no more tension. A patch of skin six inches long had been torn from her right forearm, and more had gone from the fingers of her left hand. The exposed flesh was just beginning to bleed.

Outside in the square there was a pandemonium of shouting and screaming. The first and nearest bubble had contracted until its victims were bound together in a tight ball out of which a few arms and legs flailed wildly. Then as I watched, the whole compact mass tilted over and began to roll away towards the street by which the sea-tanks had come.

JOHN WYNDHAM: *The Kraken Wakes*

A. Reading and Reasoning

1. What was the effect of bullets on the sea-tanks?
2. Why does the author dwell on their method of movement? What is he hinting at when he says that it did not *jerk* like a tank or *steer* like a car but simply *moved* to the right on a diagonal, still pointing forwards?
3. Pick out expressions which suggest that the writer thought their approach was a *planned attack*.
4. Describe in your own words the growth and bursting of the huge bladders.
5. To what might you effectively compare the *cilia*?
6. What was the purpose of those cilia?
7. Exactly how did they achieve their purpose?
8. What is the significance of the question mark after the title?

B. Comment, Criticism and Discussion

1. What particular features of this description are an automatic source of excitement to the reader?
2. What changes of style and treatment does the writer employ to heighten tension and 'speed up' the action?
3. Discuss the effectiveness of the similes and metaphors used. Justify your criticisms.
4. Give examples of the way in which the writer, by choice of words and detail, makes the atmosphere sinister and frightening and yet succeeds in portraying Phyllis and Mike as calm and courageous characters.
5. In what ways does the author's style differ from a detective story or a newspaper article?

C. Looking at Words

1. Give three meanings of the word *incline* other than that used in the passage (line 8).
2. Give another word, a *synonym*, for each of the following:
instantaneous sporadic contracted inclined
3. Give a word opposite in meaning, an *antonym*, to each of the following:

- contracted vacillating elongated haphazard
4. Notice the effective choice of verbs reflecting the exact style of movement of these subjects:
 bricks *slithered* down its smooth sides
 shots *smacked* against it and *ricocheted* off
 whiplashes *flicked* in through the window
 Find suitable subjects for each of the following verbs:
 sauntered trudged prowled trundled
 pranced scurried skimmed hurtled
5. Find out the meaning of each of the following words as used in the passage (use a dictionary if necessary) and then write each in a sentence of your own to show its meaning clearly:
 inexorability elongated lustreless apprehensively
 excrescence distended contrivance cilia
6. The following words have at least two meanings. Use each in a separate sentence to show two distinct meanings:
 flag race deal list press
7. Use each of the following words in a separate sentence first as an *adjective*, then as a *noun*:
 annual arch circular fast
 stable flat base safe
8. Notice that many adjectives can carry two different meanings dependent on the noun they qualify, e.g.
 a *great* elm tree a *great* occasion
 Explain each of the two meanings of the adjectives in these examples:
 a *mean* act a *gross* profit
 a *mean* average a *gross* person
 Give further examples.

D. Choosing the Right Word

1. Rewrite the following passage substituting another word for those in *italics*, so that an opposite impression is achieved. Make any other necessary small alterations.
 Whenever one goes into the country, one sees *stately mansions* set in *spacious* grounds, often *unoccupied* or in a state of disrepair. They represent an age when living was

gracious for the *minority* who were *wealthy* and who were looked up to as *superior* by the villagers who served them. The squire was a *familiar* figure and the people were to some extent *proud* of his rule. Now his wealth is *waning* and he lives either in a modern flat or has become a gentleman farmer with a small and mechanized estate, but these immense dwellings remain as *permanent* monuments to a *bygone* age.

2. Pick out the *ten* words that have been incorrectly used in the passage below. The correct words sound exactly the same but are spelt differently:

A hoard of seemingly savage youngsters peddled their bicycles furiously away from the orchard, gilt written large on their faces. They had been caught before and intended to prophet from their previous experience. Making money from borrowed apples was good business but it was gambolling with the devil. And the devil in this case was the farmer who's practise was to smite first and question afterwards. The principle need now was to remove like lightening from the scene of the crime before the affects of his wrath could be felt.

E. Sentence Construction

1. Give a clear sentence carefully explaining each of the following expressions as used in the passage with which this chapter opens.

inclining slightly to the right

its appointed position

in extended order

massively undeflectible

'This isn't haphazard'

the instinctive reaction

2. Rewrite the passage below in a more readable and connected way. You may alter the wording or the order but do not change the meaning of the passage as a whole:

Supper was over. He picked up a detective story. He had borrowed it from the library the day before. He had promised to visit a friend later that evening. They had arranged to play chess. He forgot all about it. The story was so very full of excitement.

3. Rewrite the passage below so that it contains no more than *two* sentences:

My brother teaches at a school. The headmaster of that school called a meeting of parents. The headmaster had heard that they had some complaints. Some of the parents at the meeting said that boxing was dangerous. The headmaster asked them if crossing the road was not more dangerous. He made them laugh.

4. Improve or correct the wording of the following sentences:
I saw some quite new novelties in the shop.

We are returning back your application.

They rang their friends on the blower.

He strolled leisurely along the front.

I was delighted to see many people who I had not seen for years.

5. Examine the examples of simple, compound and complex sentences below and discuss the difference between them:

SIMPLE: We went outside. The light was failing.

COMPOUND: We went outside but the light was failing.

COMPLEX: We went outside when the light was failing.

6. What work is the subordinate clause *when the light was failing* doing in the complex sentence above?

7. Give further examples of simple, compound and complex sentences using the same formula as in Exercise 5.

8. Find the adjective phrase and the adjective clause in the sentences below:

The girl, who cooked our dinner, is an Olympic swimmer.

The girl with the tray is a bronze medallist.

9. Give further examples of adjective clauses, of adjective phrases and of adverbial clauses and of adverbial phrases.

F. Punctuation

Punctuate the following:

1. Mother bought apples oranges pears and cherries.
2. This he explained is the present tense.
3. You too need to think of your manners.
4. Why you see said the waiter still looking at the light through

the tumbler with one of his eyes shut our people dont like things being ordered and left it offends them but ill drink it if you like im used to it and use is everything i dont think itll hurt me if i throw my head back and take it off quick shall i

G. For Discussion

Do you think there is any purpose in spending millions of pounds on the development of space flight? Do you consider the time and money involved could be better spent in improving conditions and solving more immediate problems on earth such as a cure for cancer; resettlement of world refugees; the abolition of poverty; the care and welfare of old people? Give reasons.

H. Letter Writing

Write a personal letter to a friend of your own age in the United States of America informing him that you have heard that monkeys and dogs are being used for the experimental flights to the moon. Describe the typical British reaction to this and then give your own views on it.

I. Creative Writing and Composition

Choose one question from the first three exercises, and then answer exercises 4, 5 and 6.

1. Write an imaginative *but not sensational* composition on *either* man's first journey across the moon *or* Space Terminal 1990.
2. Describe the impressions of a man from Mars on his arrival in a big city on Earth for the first time.
3. Give an account of a day in the life, in 1990, of *either* an air hostess *or* a nurse.
4. Write (a) an opening (topic) sentence and (b) a concluding sentence for each of the following subjects:
 The way I spend my Saturdays
 My ambition in life and the way I hope to attain it.
5. Describe *one* of the following (use colourful words and a vivid simile) in one or two sentences:
 a new-born baby a wounded animal

a skyscraper

a powerful motor-bicycle

a grandmother

a cripple

6. Give a concise account of *one* of the following:

How to cook bacon and

How to float

eggs

How to clean shoes

How to mend a fuse

J. Matter of Fact

The Man from Mars is established in the public mind as a possibility. Really, however, all that is known about conditions on Mars can be put in quite a few words. First of all, Mars is, after Venus, our nearest planet: it approaches at the nearest to within 35,000,000 miles of the earth. It is decidedly smaller than the earth, being about half of the earth's diameter and about a ninth of its weight. Its gravitational pull is only about a third of that on the earth. If the 'Martian' of so many tales came to earth he would be much embarrassed by his own weight, which would be three times as much as on his native planet. It seems that the gravitational pull is enough to hold an atmosphere. It seems clear that its atmosphere, although rarified, contains water and oxygen; no doubt, plants and animals could be evolved capable of living in a very rarified atmosphere. Mars rotates in just about a day, but its temperature varies very much because there is little air to blanket it. The average day temperature in the warmest regions is probably near that of an English winter (50°F), while at night temperatures as low as -112°F, which is a lower temperature than that of Siberia in winter, may be reached.

F. SHERWOOD TAYLOR: *The World of Science***K. Selected Modern Reading**

H. G. WELLS

The War of the Worlds (Penguin)

JOHN WYNDHAM

The Day of the Triffids (Penguin)

JOHN WYNDHAM

The Kraken Wakes (Penguin)

J. CHRISTOPHER

The Death of Grass (Penguin)

RAY BRADBURY

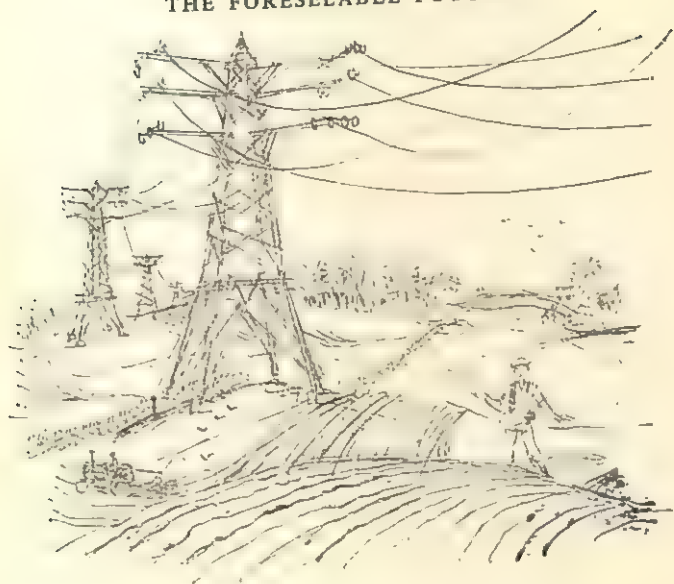
The Illustrated Man (Corgi)

RAY BRADBURY

Golden Apples of the Sun (Bantam)

G. M. DOHERTY

Aspects of Science Fiction (Murray)



L. Reading for Pleasure—

Pylons by Stanley Snaith

Over the tree'd upland, evenly striding,
 One after one they lift their serious shapes
 That ring with light. The statement of their steel
 Contradicts nature's softer architecture.
 Earth will not accept them as it accepts
 A wall, a plough, a church so coloured of earth
 It might be some experiment of the soil's.
 Yet are they outposts of the trekking future.
 Into the thatch-hung consciousness of hamlets
 They blaze new thoughts, new habits.

Traditions

Are being trod down like flowers dropped by children.
 Already that farm boy striding and throwing seed
 In the shoulder-hinged half-circle Millet knew,
 Looks grey with antiquity as his dead forebears,
 A half familiar figure out of the Georgics,
 Unheeded by these new-world, rational towers.

Night Riders

EVERY SATURDAY NIGHT, from suburban homes all over Greater London, hundreds of black-jacketed, teenage motorcyclists move off in groups towards the M1. Among them is one from Kingston-upon-Thames; and one of the seven members of this group is Joe Williams. He is 21 years old and has the distinction of a black jacket made of leather. He works as a builder's labourer for about £10 a week.

When his group arrives at the motorway at about the same time as the others, most of the traffic is going south, towards London. Heading north, Joe's group slowly spreads out along the middle lane, and, one after the other, accelerate away. On some evenings, one or two of them will turn into the third lane and, by accelerating still more and exceeding 100 miles an hour, will 'break the ton'. They thus prove that they are initiates of the teenage cult called the 'Ton Kids'.

Joe's machine is not powerful enough to exceed 85 miles an hour, and the few times that he has done the 'ton', he has been riding on a borrowed machine, soon after dawn, when the roads were almost empty of traffic. After about an hour, the group have covered the full 72 miles of the motorway and turn back towards London again. By now, the evening's sport is usually over, and the run back is taken at a steady 50 miles an hour. At the other end of the M1 they turned towards Watford and follow the neon signs to an enormous, glass-fronted transport café, the 'Busy Bee'. Outside there are a few cars, a few coaches, and long rows of shining black and chrome motor-cycles.

It is now eleven o'clock at night. Inside, a long queue of 'Ton Kids' wait for tea and egg and chips, and about 50 are already sitting down talking about motor-cycles. Standing out from this crowd—except for the odd coach party—are a few moderately

dressed tourists, who have come along after closing time in the pubs to see what 'coffee-bar cowboys' look like in the flesh. Openly ignored, the tourists are bitterly resented in private conversation. They have come to the 'Busy Bee' with wild stories of teenage recklessness, and some have been advised not to visit it for fear that the 'cowboys' will beat them up.

They watch, with both impatience and trepidation, either for a fight or a display of dangerous skill like the 'roundabout game'. This is allegedly played by putting a record on the juke box, rushing out to a motor-cycle, starting it, roaring off round a nearby roundabout, and returning to one's original position before the record ends. This requires an average speed of more than eighty miles an hour, and it is easier to find people who have friends who have seen it than to find actual witnesses.

All the 'Ton Kids' who were interviewed in the 'Busy Bee' on a recent Saturday night believed that the 'roundabout game' was an impossible one. Although it might have been attempted once or twice, they said, most of the stories about it were nothing but an example of the hostile campaign which is being conducted against teenagers on motor-cycles. The teenagers there were extremely worried by the campaign. They thought it was removing what little tolerance the public ever had for them, and after some discussion Joe Williams was appointed to express their point of view.

'Public opinion is really turning against us,' he said. 'People in cars, even old blokes on motor-bikes, shake their fists at us as we go past. The police try to pull us in for the smallest things. I don't know what they're trying to prove when they do that, but their attitude doesn't help anybody. When people see a teenager on a motor-bike, they think he must be mad. They'll believe anything about us, so long as it's bad enough. A kid was killed the other day. He was going down a steep hill with two hairpin bends in it, and he slipped and went underneath a lorry coming up. A witness said he was doing the "ton" down the hill, but it's just impossible. You can't get as far down as he did going faster than 35. But if you say the witness was lying you won't get anywhere, because nobody will take any notice.'

'The public doesn't seem to realize that it takes skill to ride a bike and that we've been practising for years. The real curses aren't us. They're the car drivers. The other day, I was waiting at some traffic lights next to a vicar. When the lights changed, he swung his car right out in front of me, and he would have had me on the ground if I hadn't been watching it. He probably talks about teenage hooligans in his sermons, but he's the sort who ought to be banned. The only thing you can do is to keep away from cars as much as possible.

'Only about 10 per cent of kids who ride bikes are these "coffee-bar cowboys", but they're the ones who talk all the time and get us all a bad name. Most of the things they talk about they never do anyway. Most of them don't even have bikes which can do the "ton".

'I only know one kid who doesn't wear a crash helmet. He says it's chicken. He takes off from here so fast that his front wheel doesn't touch the ground till he's on the road. Everybody here thinks he's stupid. He'll fracture his skull soon, and we all know it. Not that I haven't done the "ton". I haven't done it on the motorway either; that's too boring. I've been in one or two burn-ups as well. That's when you're going along and a kid overtakes you. Then you overtake him, then he overtakes you again, and so on. I don't do that now; you only have to come off once to stop yourself doing it again.

'I live for motor-bikes. I don't like my work. I do it for the money and spend it all on the bike. I've only got eight bob left for the whole of next week. A teenager's life is really boring these days and motor-bikes have real kicks. The Government ought to do something for teenagers. Youth Clubs are no good. Why do they think I'm interested in carpentry and sing-songs?

'So I come here all the time I can. You get a thrill out of going fast and it's healthy being in the open air like that. It makes you feel good to get dressed up, too, in the black jacket and the boots and the crash helmet with badges all over it. I want a bigger bike now. When you've got a motor-bike you're never satisfied with it; those things really grip you. I don't care what the papers say or what the public thinks, I want a bigger bike and I'm going to get

one. It'll set me back about £300—more than six months' wages.

'I suppose we'll all grow out of it and settle down one day. I want to start my own business eventually, but I'm not ready for it yet. You've got to have fun while you're young.'

The fact remained, he admitted, that too many teenagers do have serious accidents on motor-cycles, but he thought he had the solution. Nobody should be allowed to have a big machine until they are experienced with a small one, like him. That would stop 16-year-olds, who are the ones, he claims, who have the bad accidents from trying to control a powerful machine they didn't understand.

After a final cup of tea he went outside to his machine. He carefully fitted his helmet on to his head, and with the greatest possible display of restraint he slid slowly into the traffic. To show how careful he was, he went so slowly that he tended to wobble.

MARTIN PAGE: *The Guardian*

A. Reading and Reasoning

1. What is the most distinct feature of the appearance of these motor-cyclists?
2. What is the main object of their evening's enjoyment?
3. What is normally the main difference between their north-bound and southbound run on the M1?
4. For what purpose do late evening trippers visit the 'Busy Bee' and why are they disliked by the motor-cyclists?
5. (a) What do the trippers *most* hope to see happen on their late night visits?
(b) Why are they likely to be disappointed?
(c) What do the motor-cyclists consider to be the purpose of the publicity given to this alleged display?
6. What evidence does Joe Williams produce to justify his argument that the public are conducting a campaign against young motor-cyclists?
7. (a) Why is Williams particularly critical of the real 'coffee-bar cowboys'?
(b) What proof does he give that even their stories are exaggerated?

8. Why did Joe choose a different road from the M1 on which to do the 'ton'?
9. What now prevented Joe from taking part in 'burn-ups'?
10. Explain fully, in your own words, all the reasons for Joe's love of motor-cycling.
11. What proof do you find in Joe's comments that, although he loves adventure and a certain amount of risk-taking, he has little sympathy with sheer foolhardiness?
12. Why did Joe depart with such extreme care?

B. Interpretation and Criticism

1. (a) What is a 'cult'?
- (b) What are 'initiates'?
2. What are neon signs?
3. Why does the writer use the words 'moderately dressed' to describe the tourists who visit the 'Busy Bee'?
4. Which word in paragraph 5 suggests that the tourists are not completely at ease in this café?
5. What is implied by the word 'allegedly' in the statement 'This is allegedly played. . . .'
6. What is implied by the use of the word 'hostile' to describe the campaign being conducted against youthful motor-cyclists?
7. Why does Joe Williams particularly quote the example of a vicar in his attack on poor car drivers?
8. Without quoting Joe's example of the Youth Club, try to explain why teenagers might be critical of efforts made by the Government to provide facilities for their entertainment.
9. Try to explain clearly the reason for the appeal to many youths of (a) motor-bikes and (b) the dress used for motor-cycling.
10. What evidence is there in Joe's remarks that he realizes that his love of motor-bikes is probably only a youthful enthusiasm?

C. Comment and Discussion

1. Newspaper articles sometimes reveal bias on the part of their

writers. Do you feel that this article shows bias for or against the Night Riders or is it reasonably impartial? Justify your conclusion.

2. This is a piece of good journalism. Journalistic techniques differ from purely literary techniques. Can you find any points of style or vocabulary in this article which indicate that it was written as a journalistic rather than as a purely literary effort? What must a journalist bear in mind when writing for newspaper readers?
3. A feature of journalistic writing is often the 'live quote'. Compare the styles of writing before and after Joe Williams takes over. Give reasons for your answers to the following:
 - (a) How do they differ?
 - (b) Does the technique of live quotation here add to the article's readability?
 - (c) Does it help to present an impartial case or not?
4. Why is extensive use made of the 'quote' in journalism?

D. Language Study

1. From the final paragraph of the passage, find examples of each of the following:
 - (a) alliteration (b) an adverb clause of result (c) an adverb phrase (d) a compound sentence
2. Give synonyms for each of the following:
teenage trepidation attitude banned fracture
3. Give antonyms for each of the following:
ignored hostile restraint resented original
4. The following words have at least two meanings. Find each of them in the passage. Then use each in a separate sentence to show a second and different meaning.
moderately roundabout kicks conducted tolerance
5. Compose sentences to show you understand the meanings of these words:

eminent	stationery	principal	dependent	devise
imminent	stationary	principle	dependant	device
6. Turn the sentences below from Direct Speech into Indirect or Reported Speech:

'What are we going to have for breakfast, Barney?' enquired Martin.

'Help yourself now to what you please,' said Barney.

'Well,' said Martin, 'I vote for oranges.'

'And I'll try plums, by way of variety,' added his companion.

7. Rewrite the information given below in note form as *one* well-connected paragraph of not more than 80 words, and not less than 70 words. Use your own words as far as possible.

Misbehaviour amongst village and middle-class town children is less common than amongst those from crowded city districts. Public opinion is responsible for this. Children do not like being different. If they are brought before the magistrates they suffer general disapproval. In slum areas, they have a greater chance of meeting delinquents.

They are subjected to bad influences.

8. Consider the sentence below:

I could smell *them* cooking from a mile away.

The wording suggests that the pronoun *them* is the direct object of the verb *could smell*. In fact, the participle *cooking* is the object:

I could smell (what?) *cooking*.

Many mistakes of this sort, which may often be ignored in spoken English but ought not to go unchallenged in composition, arise by trying to make the participle do the wrong work or by positioning it incorrectly.

- (a) Clarify the following sentences by changing the pronouns in italics into *adjectives*,

e.g. I could smell *them* cooking from a mile away.

I could smell *their* cooking from a mile away.

He objects to *me* whistling in class.

I don't like *him* shouting.

We like *you* singing.

I hope you don't mind *me* asking.

- (b) If the participle is being used as an *adjective*, it must follow the normal rule and be placed as near as possible to the word it qualifies, to avoid the absurdity present in each of the sentences below:

The tracker could just see the elephant, standing on tiptoe on the topmost branch of a gumtree.

Perched on the prow of the dinghy, the whale seemed enormous.

I caught the train, running along the road.

Tired out, the heat was paralysing.

On reaching the village, the shops were closed.

Rewrite each of the above so that there is no doubt as to their intended meaning.

E. Punctuation

1. Examine the passage in Section D, Exercise 6, then give some punctuation rules for Direct Speech.
2. Punctuate the following passage:

Richard Jones attention wandered from the page in front of him it was not bad stuff really but the silence in the room the heavy heat of the sun through the windows and the distant plunk of a tennis ball on a racket drew his attention away into the freedom of the playing fields english literature on a day like this quickly he glanced up old roberts the maths master who was taking them in the absence of their own teacher had obviously eaten a good lunch his eyes were sightless and his double chin was sinking deeper into his collar to sleep perchance to dream Jones quoted half under his breath to his neighbour she grinned at him sympathetically i wonder if hes dreaming up the answers to his next lesson she slyly retorted old roberts heaved himself into the present raised a lizard eyelid propped it open with a chubby finger and drowsily addressed him and if i were Jones it would be a nightmare trying to make my answers correspond with any you might get wouldnt it if i have the happy knack of appearing to be asleep when im not you are less fortunate you always give the opposite impression thats the trouble with old roberts he cant say a thing without being sarcastic

F. Composition and Creative Writing

1. Turn back to Chapter 1, 'The Foreseeable Future?' Notice that the paragraphs are formed to make the logical development of a series of thoughts. One of these thoughts (sentences) is the main idea in each paragraph—it *states the topic*. This topic sentence is often placed at the beginning of a paragraph, but may be found at the end or in the middle. Now give the topic sentence for paragraphs 2, 3, 4, 5, 6 in Chapter 1. Then consider how these paragraphs are linked.
2. You are a B.B.C. reporter for TV. Make a list of questions to put to Joe Williams's girl friend at the 'Busy Bee' café. Now set down the answers and then write up the whole interview, adding atmosphere by describing the characters standing about for the benefit of your viewers. Your report must not take more than three minutes. Record it on tape if you can.
3. Look back at the second paragraph in this chapter and explain how *they prove that they are initiates of the teenage cult called the 'Ton Kids'*. Now write down suggestions for initiation ceremonies for each of the following:
 an actress a mountaineer an M.P.
4. Find Walter de la Mare's poem 'The Listeners' in an anthology. (It is in *The Oxford Book of English Verse*.) When you have read it, write down the 'inside story' as you imagine it. What *was* the promise responsible for the traveller's eerie errand and why was there no one but the phantom listeners to greet him?
 For he suddenly smote on the door, even
 Louder, and lifted his head.
 'Tell them I came, and no one answered,
 That I kept my word,' he said.
 Never the least stir made the listeners. . . .
 What was the story leading up to that intense moment of drama or anti-climax?
5. Describe one of the following:
 a dress in a shop window a steeplejack at work a man
 starting up a motor-bike someone swimming backstroke

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G. Reading for Pleasure

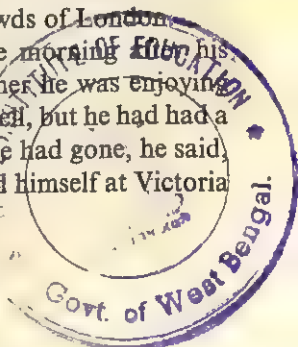
It must still be owned that scythes have a charm quite singular among tools. Their shape alone might account for it; smooth and sinuous, with deadly possibilities lurking somewhere in their aspect, they do certainly fascinate. It is a severe and simple beauty theirs, as good as that of Greek statues, unspoiled by prettiness, comparable to the exactness of natural things; such a beauty as only generations of single-minded attention to what is fit can give to any human product. But they make an even greater appeal to the imagination than to the sight; for perhaps in all the world there is no other thing so intimately associated with the summer at its best, and its best only. At sight of this tool one does not always think consciously of the deep meadows and the June days, but it is odd if some of their beauty does not find its way into one's spirit. And from the brave English weather that they recall, a feeling of kinship with the generations of men who have rejoiced in it with scythes in their hands is never very far remote. The care they have bestowed, the skill they have expended, upon shaft and blade, and all the queer ideas and traditions they have gathered round the subject, cling to this thing of wood and iron and give it dignity. Whatever one thinks, or hears said, about a scythe is always agreeable.

GEORGE BOURNE: *Lucy Bettesworth*

H. Matter of Fact

An African, a man whom I had met in his own country, came to England for the first time when he was well past sixty. He had never before left his own country—in which he held a high and responsible post—and he flew over here, rocketed as it were in a matter of hours from his own simple and familiar African surroundings to the complex and shifting crowds of London.

A friend of mine went to call on him the morning of his arrival and asked him how he was and whether he was enjoying himself. The African said that he was feeling well, but he had had a frightening experience earlier that morning. He had gone, he said, to have a look round the streets and had found himself at Victoria

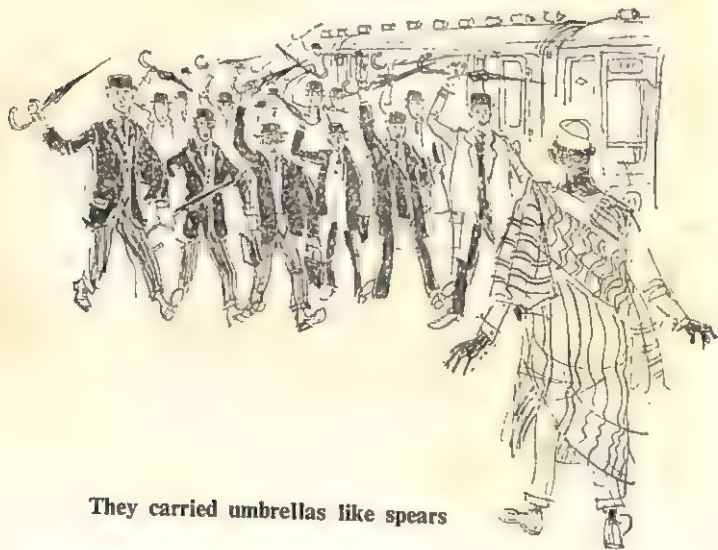


Station. He said, 'Naturally, I went in to see your trains. And I stood near some iron railings, by an iron gate, to watch a train come in and it was there that I saw this frightening thing. For, as the train came nearer and nearer to where I was standing, all the doors at one moment swung outward, and, while the train was still moving, a great many men jumped out, quite silently, and they began to run towards me. They carried umbrellas like spears and their faces were unsmiling. I thought something terrible was about to happen, so I ran away.'

J. WELCH: *As Others See Us*

I. Selected Modern Reading

GEORGE ORWELL	<i>Animal Farm</i> (Penguin)
WILLIAM GOLDING	<i>Lord of the Flies</i> (Faber)
GRAHAM GREENE	<i>Ministry of Fear</i> (Heinemann)
ROWENA FARRE	<i>Seal Morning</i> (Grey Arrow)
MARGERY ALLINGHAM	<i>Tiger in the Smoke</i> (Penguin)
NEVIL SHUTE	<i>A Town Like Alice</i> (Heinemann)
MONICA DICKENS	<i>One Pair of Feet</i> (Longmans)
LAURIE LEE	<i>Cider with Rosie</i> (Penguin)
HAMMOND INNES	<i>Campbell's Kingdom</i> (Penguin)
RICHARD GORDON	<i>Doctor in the House</i> (Longmans)



They carried umbrellas like spears



I suppose we'll all grow out of it one day and settle down.

1970 12-25-1970



At Richmond there still stands a gate . . .

And She Made Ready to Depart

LIKE ANOTHER GREAT and long-lived Queen, Elizabeth did not long survive the century to which she belonged. In September 1602 she entered her seventieth year, and in November the forty-fifth of her reign. Her health and physical vigour remained the wonder of all who knew her; she continued to ride and hunt, walk and dance, without showing fatigue or taking harm. But life, that long-lasting fire before which she had warmed her splendid hands, was sinking, and she made ready to depart. She brooded on the past, and above all on that cruel tragedy which had robbed her Essex of his life, and her life of him. In June 1602 she told the French ambassador that there was nothing which could give her any enjoyment, and when, six months later, her godson Harington came to Court he was moved to grief by her 'show of human infirmity'. By then, indeed, the end was near.

It came at Richmond in Surrey in the bleak and windy March of 1603. The death of yet another close friend, the Countess of Nottingham, induced a fit of melancholy which in turn brought on serious illness. Unable to eat or sleep, the Queen refused either to take physic or to go to bed. For a fortnight she lay huddled on her cushions in silent misery. Within her chamber all was deathly silence. But without all was bustle and activity. Sir Robert Cecil was putting the finishing touches to his plans for bringing in her successor, Sir Robert Carey posting horses all along the route to Holyrood to speed himself North with the tidings. At Richmond there still stands the gate—spared by the German bomb which damaged the courtyard within—where in the early hours of that twenty-fourth of March Carey waited for the signal which should send him galloping away. Between two and three o'clock a light appeared, a door opened, whispered words were spoken. Then

Carey mounted and was gone; and the hoofbeats which told his departure were the knell of Tudor England.

S. T. BINDOFF: *Tudor England*

A. Interpretation, Discussion and Research

1. Who is the other Queen who did not long survive the century to which she belonged?
2. By reference only to the passage above, give the date of the birth of Queen Elizabeth.
3. *But life, that long-lasting fire before which she had warmed her splendid hands, was sinking, and she made ready to depart.* This metaphor is clearly derived from lines written by a poet on his seventieth birthday (sometimes called *Finis*). Name the poet and recall the four lines he wrote. (Consult *The Oxford Book of English Verse* if necessary.)
4. What cruel tragedy *robbed her Essex of his life*? (Consult the index of the Pelican edition of *Tudor England* by S. T. Bindoff, or any other history book, if necessary.)
5. What indications of *human infirmity* would you expect to notice in the Queen at that time?
6. What connection had Richmond in Surrey with the Queen and her Court?
7. Explain *the Queen refused to take physic*.
8. Why was bustle and activity outside the Queen's room so necessary?
9. Explain the reference *spared by the German bomb*.
10. Why did Sir Robert Carey have to speed *north to Holyrood* when Elizabeth died?
11. Notice certain words and phrases which help give atmosphere and a sense of period to the passage: *a fit of melancholy—physic—posting horses—tidings—hoofbeats*. Consider modern equivalents, synonyms, for each and discuss the difference their use in the passage would make to its sense of history.
12. Look up the meaning of *fustian* and find an example of its use. Consider how far the writer of this passage successfully avoids a fustian style.

B. Language Study

1. From the first sentence of the passage point out a subordinate clause and a phrase. Name the kind and explain the function of each.
2. Give synonyms for each of the following words in the passage:
physical fatigue brooded infirmity knell
3. Explain the difference between a simile and a metaphor and give two examples of each, one from the passage.
4. In your own words explain the meaning of the following:
The curfew tolls the knell of parting day,
Rome was not built in a day.
They soon hit the headlines.
After she qualified she worked on computer research.
5. According to the proverb what is it that:
is the best sauce breeds contempt
turneth away wrath comes before a fall
succeeds like success is the best policy
waits for no man catches the worm
comes to him who waits is as good as a feast
6. Turn to the list of selected prose and poetry on page 31 and explain the term *ibid.* as used there.
7. Rewrite these sentences in more natural English:
(a) The Branch Manager's comments on the matter you raised in your esteemed favour of the 26th ult. are enclosed herewith.
(b) We beg to consider proceeding in accordance with the terms of our respected agreement of 2nd inst.
(c) The honour of an early reply would be esteemed a favour.
(d) Re the considerations raised in regard to the inadequacy of safety regulations in our schedule for your order of the 2nd prox.
8. Consider the intended meaning of the sentence below:
I only eat oysters when there is an r in the month.
It could mean: I only eat them (rather than fish for them).
Only I eat them (and nobody else).
Oysters only (nothing else).
What did the writer *expect* you to understand, in fact?

NOTE: Adverbs and adverb equivalents should be placed as near as possible to the word they are intended to qualify. Particular care should be taken with *even*, *almost*, *only*, *nearly*.

Insert the word *only* in four positions in the sentence below, so as to give four different meanings:

If teased gently crocodiles will shed tears.

8. Rewrite the following, making the meaning precise:

She said the war was over in Cyprus.

You must keep the pie which you cooked last night in the refrigerator.

I kept a pony in the paddock which was about 40 feet long.

9. *Adjective and adjective equivalents should be placed as near as possible to the nouns they qualify if absurdity is to be avoided.*

Illustrate this general note on the use of language.

10. *Confusion may be caused by careless placing of pairs of conjunctions such as: both . . . and; either . . . or.*

Illustrate this general note on the use of language.

11. Give the main points to bear in mind when turning direct speech into indirect speech.

12. Turn the following passage into actual (direct) speech, paying particular attention to punctuation and correct paragraphing:

Out in the centre of Loch Ness the still, calm water had suddenly erupted as though an underwater volcano had broken loose. Then the monster itself broke the surface. Mrs Knight reported that it was at least seventy feet long and had four humps. Her husband scornfully corrected her and said that he had seen it himself several times and he had not been sober at the time either. His wife was most indignant and pointed out that her husband, Jack, had always had a peculiar sense of humour. It was well known. Her husband offered her a new fur coat if she could prove what she claimed to have seen. On being confronted with a photograph which his wife pointed out had been taken with their own camera, he had to admit defeat and went out. As he left, his wife asked him where he was going only to be told that he was off to catch a bear.

C. Writing with Feeling

Someone who means more to you than anyone else in the world and for whom you care intensely is about to be put to death, to be killed. Moreover, this person is innocent and his death an act of injustice. You are present at his execution and you have to describe his death. What words, what language, what sentences and phrases rush to mind? Will you write with an outburst of strong indignation?

In fact, just such an occasion actually occurred. Plato, a famous Greek writer, found himself in these very circumstances. His greatest friend, his teacher, Socrates, had been condemned to death. He had to drink poison and he was lying in a room in the prison at Athens. A few of his friends and the executioner were present.

This is how Plato, with marvellous self-restraint, describes the death of his friend Socrates who had just drunk the poison.

The man who gave him the poison now and then looked at his feet and legs; and after a while he pressed his foot hard, and asked him if he could feel; and he said 'No', and then his leg, and so upwards and upwards and showed us that he was cold and stiff. Then he felt them again, and said: 'When the poison reaches his heart, that will be the end.' He was beginning to grow cold about the thigh, and when he uncovered his face, and said—they were his last words: 'Crito, I promised to sacrifice a chicken to Asclepius; will you remember to pay the debt?' 'The debt will be paid,' said Crito, 'is there anything else?' There was no answer to this question; but in a minute or two he moved, and the attendants uncovered him; his eyes were set, and Crito closed his eyes and mouth.

Such was the end of our friend, of whom I may truly say, that of all men of his time whom I have known, he was the wisest and the justest and the best.

This is said to be the most famous example of self-control in Greek literature. It is, perhaps, particularly effective just because it is restrained. No outburst, no indignation, 'nothing is here for tears. . . no weakness, no contempt'.

There are other examples of this deliberate self-control amounting to understatement in Greek literature. Notice this inscription put by a father on the grave of his son:

Here Philip laid his twelve-year-old son,
Nicoteles, his high hope.

You will find this attitude commands high respect among English people today. Display of emotion is often considered unmanly. On the other hand, emotion bottled up can be dangerous. In literature this 'understatement' is often very telling, as you have seen.

Finally, here are four lines written on a tombstone:

Here a pretty baby lies
Sung asleep with lullabies;
Pray be silent and not stir
Th'easy earth that covers her.

FOR DISCUSSION

1. 'Display of emotion is often considered unmanly.'
'Emotion bottled up can be dangerous.' Discuss.
2. In what ways did Plato write with *marvellous self-restraint*?

FOR THE RECORD

1. You are a B.B.C. commentator in Socrates' prison cell on the occasion of his execution. Describe what happens in this live outside broadcast.
2. You are one of those people who hated Socrates and who helped to bring about his death. Write a short notice for a newspaper announcing his death and the manner in which he died.
3. You are a close friend of Socrates and Plato has just told you how he died. Write a short notice for a newspaper announcing his death and the manner in which he died.
4. Write notes to cover the essential facts in the passage at the beginning of this chapter 'And She Made Ready to Depart'. Give it another title.
5. Give an alternative title for the 'Writing with Feeling' passage.

D. Composition and Creative Writing

1. Use the following sentences to form a smooth and fluent

paragraph. Vary your methods of linking them and avoid unnecessary repetition:

The distant church clock struck nine. She rose at the sound. She retraced her steps. She turned thoughtfully towards the town. She had reached a little bridge. It was made of wood. It was thrown across the stream. It led into a meadow in her way. She came suddenly upon a ruddy light. She looked forward more attentively. She discerned what appeared to be an encampment of gipsies. The light proceeded from this encampment. They had made a fire in one corner. It was at no great distance from the path. Some were sitting round it. Others were lying round it. She did not alter her course. She was too poor to have any fear of them. She quickened her pace a little. She kept straight on.

2. Give examples of each of the following methods of combining sentences. They may be taken from Exercise 1 above.

- (a) By the use of *relative pronouns*.
- (b) By the use of *conjunctions*.
- (c) By the use of *present or past participle*.
- (d) By the use of a *semi-colon*.
- (e) By *omitting words*.

3. Describe *one* of the following:

a shopkeeper putting money in and getting change from a cash register—threading the needle of a sewing machine mending a puncture (car or bicycle)—pruning roses

4. A particular incident in a person's life may well provide a key to his character. Obviously Socrates was brave, given to thinking of others, and accustomed to paying his debts. He showed these characteristics even at his death. The behaviour of that famous Dickens character, Scrooge, showed his character *through his actions* time and again.

Make up some imaginary story which illustrates *one* of the characteristics listed below in a man or a woman. Give your character a name, age and any other details you deem to be relevant.

kindness bravery pride honesty generosity jealousy
humility greed fear meanness

5. Write a short passage (one page) or a poem of your own on some event or on some feeling of deep and dramatic significance. Call on your own experience if you like.

E. Matter of Opinion

I believe in aristocracy, though—if that is the right word, and if a democrat may use it. Not an aristocracy of power, based upon rank and influence, but an aristocracy of the sensitive, the considerate and the plucky. Its members are to be found in all nations and classes, and all through the ages, and there is a secret understanding between them when they meet. They represent the true human tradition, the one permanent victory of our queer race over cruelty and chaos. Thousands of them perish in obscurity, a few are great names. They are sensitive for others as well as for themselves, they are considerate without being fussy, their pluck is not swankiness but the power to endure, and they can take a joke.

E. M. FORSTER

I do not believe in the existence of certain people who by their characters, brains, birth, or wealth are therefore fitted to be in a position to give orders to the rest of the people. I do not pretend for a moment that all human beings are equal; but I do maintain that there is a sufficient equality among human beings to make it essential that they should decide among themselves what they wish to do, and should not put out their thinking for other people to do for them, or should not resign the ordering of their social lives to other people.

C. R. ATTLEE

For I would have you know, Sancho, that there are two kinds of lineages in the world; those which trace their descent from princes and monarchs, and which little by little time has diminished and reduce to a point, like a pyramid upside down, and others which derive their origin from common folk, and climb step by step till they achieve the dignity of great lords. So that the difference is between those that were and are no longer, and those who are but once were not.

CERVANTES

F. Matter of Style

To show what happens when story writing is deprived of its vigour, George Orwell once took a passage from the Bible and drained it of its blood. On the left, below, is Orwell's translation; on the right, the verse from *Ecclesiastes*.

Objective consideration of contemporary phenomena compels the conclusion that success or failure in competitive activities exhibits no tendency to be commensurate with innate capacity, but that a considerable element of the unpredictable must inevitably be taken into account.

I returned, and saw under the sun, that the race is not to the swift, nor the battle to the strong, neither yet riches to men of understanding, not yet favour to men of skill; but time and chance happeneth to them all.

G. Selected Poetry and Prose

John Donne wrote of death:

'It comes equally to us all, and makes us all equal when it comes.'

There are many poems and prose passages on death, and on sorrow at a friend's death. Look up some of the following:

The death of Cordelia

Shakespeare, *King Lear*, Act 5, Scene 4

The Lament of David over
Saul and Jonathan
Endymion

The Bible (II Samuel, Chapter I, vv. 19-27)

John Keats (*Oxford Book of English Verse*)

Death the Leveller

James Shirley (*ibid.*)

Last Lines

Emily Brontë (*ibid.*)

Heraclitus

(translator: William Cory (*ibid.*))

For the Fallen

Laurence Binyon (*ibid.*)

The Dead

Rupert Brooke

Pericles' Praise of the Dead

Thucydides, History, Book II:36

Stop All the Clocks

Wystan Hugh Auden

The Monuments of Hiroshima

D. J. Enright (*This Day and Age*, ed. Hewitt: (E. Arnold)

H. Reading for Pleasure

The wisdom of a learned man cometh by opportunity of leisure: and he that hath little business shall become wise.

How can he get wisdom that holdeth the plough, and that glorieth in the goad, that driveth oxen, and is occupied in their labours, and whose talk is of bullocks?

He giveth his mind to make furrows; and is diligent to give the kine fodder.

So every carpenter and workmaster, that laboureth night and day: and they that cut and grave seals and are diligent to make great variety, and give themselves to counterfeit imagery, and watch to finish a work:

The smith also sitting by the anvil, and considering the iron-work, the vapour of the fire wasteth his flesh, and he fighteth with the heat of the furnace: the noise of the hammer and the anvil is ever in his ears, and his eyes look still upon the pattern of the thing that he maketh; he setteth his mind to finish his work, and watcheth to polish it perfectly.

So doth the potter sitting at his work, and turning the wheel about with his feet, who is alway carefully set at his work, and maketh all his work by number;

He fashioneth the clay with his arm, and boweth down his strength before his feet; he applieth himself to lead it over; and he is diligent to clean the furnace:

All these trust to their hands; and every one is wise in his work.

Without these cannot a city be inhabited: and they shall not dwell where they will, nor go up and down:

They shall not be sought for in publick counsel, nor sit high in the congregation: they shall not sit on the judges' seat, nor understand the sentence of judgment: they cannot declare justice and judgment; and they shall not be found where parables are spoken.

But they will maintain the state of the world, and all their desire is in the work of their craft.

Images and Sensations

LAST SUMMER, IN a season of intense heat, Jim Burden and I happened to be crossing Iowa on the same train. He and I are old friends, we grew up together in the same Nebraska town, and we had a great deal to say to each other. While the train flashed through never-ending miles of ripe wheat, by country towns and bright-flowered pastures and oak groves wilting in the sun, we sat in the observation car, where the woodwork was hot to the touch, and red dust lay deep over everything. The dust and heat, the burning wind, reminded us of many things. We were talking about what it is like to spend one's childhood in little towns like these, buried in wheat and corn, under stimulating extremes of climate: burning summers when the world lies green and billowing beneath a brilliant sky, when one is fairly stifled in vegetation, in the colour and smell of strong weeds and heavy harvests; blustery winters with little snow, when the whole country is stripped bare and grey as sheet-iron. We agreed that no one who had not grown up in a little prairie town could know anything about it. It was a kind of free-masonry, we said.

WILLA CATHER: *My Antonia*

A. Reading and Reasoning

1. Why do you think this passage is called 'Images and Sensations'?
2. What in particular evoked many youthful memories?
3. What was the climate like in the author's home town?
4. Explain an *observation car*.
5. Explain *it was a kind of free-masonry*.
6. What was the main theme of their conversation?
7. Suggest another title for the passage.
8. Is there any evidence to support the contention that the writer and Jim Burden had not met for a long time?

9. *We agreed that no one who had not grown up in a little prairie town could know anything about it.* This was written in 1918. Consider arguments for and against this point of view about a small town today.

B. Interpretation, Criticism and Discussion

By reference to the passage and evidence from it consider each of the following:

1. The surest way to arouse and hold the attention of the reader is by being specific, definite and concrete.
2. The greatest writers are effective because they deal in particulars and report the details that matter.
3. Prose is made vivid by the use of words that evoke images and sensations.
4. In narration and description, the paragraph sometimes begins with a comprehensive statement serving to hold together the details that follow. More commonly the opening sentence simply indicates by its subject the direction the paragraph is to take.
5. When we speak of a writer's style we do not mean his command of the relative pronoun, we mean the sound his words make on paper. Every writer, by the way he uses language, reveals something of his spirit, his habits, his capacities, his bias.

C. Language Study

1. Notice the effective choice of verbs in the passage, e.g. the train *flashed* through never-ending miles of ripe wheat—oak groves *wilting* in the sun—fairly *stifled* in vegetation. Point out other examples from the passage where the choice of a verb helps to call up a vivid picture.
2. Find the words used in the passage which carry nearly the same meaning as each of the following:
grassland plantation suffocated tempestuous
comradeship
3. Criticize the passage in terms of the following advice, giving as many examples as you can find. Justify your criticisms:

Write with nouns and verbs, not with adjectives and adverbs. The adjective hasn't been built that can pull a weak or inaccurate noun out of a tight place. This is not to disparage adjectives and adverbs; they are indispensable parts of speech. Occasionally they surprise us with their power.

4. Explain *many similes are used so frequently they become clichés*.

Consider what simile might have been used instead of the following in the passage:

Bare and grey *as sheet iron*

Now substitute one which might be considered a cliché, and another of your own.

5. Point out the metaphors in the passage.
6. The following words have at least two meanings. Find each of them in the passage. Then use each in a separate sentence to show a second and different meaning:
intense deal flashed observation spend
7. Give an antonym for each of the following:
together country childhood stimulating billowy
8. Rewrite the following sentences correcting the errors:
Neither my brother nor sister were there.
She missed the train due to her watch being slow.
They should do it like she does.
The road is comprised of brick-built bungalows.
He was the only one who I knew at the dance.
Jumping on train his brother greeted her.
I was sat by the TV when the telephone rang.
9. Point out from the passage examples of compound and complex sentences.
10. Analyse into clauses, stating what the subordinate clause is doing in each case:
(a) It was a kind of free-masonry, we said.
(b) While the train flashed through miles of ripe wheat, we sat in the observation car.
(c) We agreed that no one who had not grown up in a little prairie town could know anything about it.

D. Creative Writing and Composition

1. You have met an old friend on the train which left your local railway station three hours ago. Describe the scenery as you flashed along the 'never-ending' miles. As in the passage at the beginning of the chapter, weave into your description the main theme of your conversation, but it must be different from that in the passage.
2. Consider and discuss first your own, then one other pupil's description in answer to the Exercise above in the light of what is printed in Exercises (1) to (5) in Section B, Interpretation, Criticism and Discussion, on page 34. Now write a short critical appreciation of the other pupil's description under the three headings 1, 2 and 3 in Section B referred to above.
3. Write a composition in which *one* of the following is used as a topic sentence in any one of the paragraphs:

He picked up the heavy lamp from the table and began to explore.

Another flight of steps, and they emerged on the roof.

The breeze served us admirably.

I never expected she would marry him.

The mistake they made was to park the car in front of the Inspector's private house.

So she decided to spend the six months doing social work in Glasgow.

4. The report below calls up a picture of a school. It was issued as Press Information Sheet Number 18 by the Information Officer for the Surrey County Council Education Committee, Mr G. Fielden Hughes. After you have read it, write a short description of a day spent either as a pupil or as a teacher in the sort of school envisaged in Mr Fielden Hughes's précis of Mr A. M. Baird's report *Provision in Secondary Schools for the Older Pupils*. Use your imagination as well as the précis, and provide your readers with a picture of a school. Give your composition the title: *The Shape of the Future*.

Most people, if asked what their mental image of a school is, would draw a word-picture of a building whose plan was

basically a number of brick boxes containing children silently at work under the eye of a teacher whose first business was to keep them quietly on the job: a building in which the Head sat in a rather small coldly-official room where, if a caller had to wait for an interview, he would be lucky to have a hard chair in a draughty corridor. In modern schools this is no longer the case, but such an image is constructed from the experience, real or not, of adults recalling their own school days. But this image is false to our times in several major details. Perhaps the most important of them is the fact that the schools of today house pupils who can only be described and treated as young adults. This fact is the basis of a report made to the Surrey Education Committee by its Chief Education Officer, Mr A. M. Baird, at their meeting last Friday. The report is entitled *Provision in Secondary Schools for the Older Pupils*, and it paints a picture far removed from the one given above. Its three main points are that these older pupils should be treated as young adults: that teaching methods for them should be informal in both academic and social contexts; and that their education should be planned as an initiation into the adult world of work and leisure. The report calls up a picture of a school which in terms of spirit and building is a grown-up institution. It speaks of study-groups of from 12 to 15 students, and of lecture rooms for anything between 30 and 60 students who would then split up into small seminar and tutorial groups. It envisages provision for individual study, perhaps by the use of individual cubicles. Perhaps the most revolutionary idea in the report lies in the suggestions about the social education of these older pupils, who would have rooms where they could meet staff on informal terms, provide their own refreshments, break down the walls of over-specialization by the mixing of pupils from various courses and departments of the school.

The report suggests that it may be necessary to reconsider the hallowed Prefect system, and its whole import

and vision move towards a school which has a kinship with differences in talent and aptitude, and in which, structurally, it is possible for these young adults to move with the sense of freedom and personal dignity and responsibility which are the sweetest part of growing up: the recognition by the world that one is no longer a child, and that the very building where one works is constructed on that wonderful admission by the adults who guide but do not dictate the conditions of one's life. Most grown-ups do not wish their youth back again; but if anything could make them, this report would do so.

E. Letter Writing

1. Write a letter to Mr G. Fielden Hughes, County Hall, Kingston-upon-Thames, Surrey, outlining your ideas for a *primary* school of the future. Address the envelope. You may be allowed to choose the best letter and post it to him.
2. Parlez-vous franglais?

Translate this letter from Cadet Rousselle into 'acceptable' English, i.e. avoiding slang, etc:

Dear Joséphine

Je t'écis d'un snack, où je viens de me tasser un hot dog en vitesse, tandis que Charlie, à côté de moi, achève son hamburger.

Charlie, c'est Charlie Dupont, mon nouveau flirt. Un vrais playboy, tu sais! En football, un crack. On le donne comme futur coach des Young Cats, leader des clubs série F. C'est te dire si j'entends parler de goals at de penalties!

Je me suis lassée de Jonny Dunand, trop beatnik avec ses blue-jeans et son chewing-gum, etc.

3. Read again Section H, Matter of Fact, in Chapter 2 (page 21). Then write a letter to the African explaining what really took place at Victoria Station.

F. Matter of Fact

In his *Philosophy of Style*, Herbert Spencer gives two sentences to



A Comprehensive School — a challenge to us all



The University of Sussex — a challenge to Oxbridge

illustrate how the vague and general can be turned into the vivid and particular:

In proportion as the manners, customs and amusements of a nation are cruel and barbarous, the regulations of their penal code will be severe.

In proportion as men delight in battles, bull-fights and combats of gladiators, will they punish by hanging, burning and the rack.

FOR DISCUSSION: From your knowledge of *either* Elizabethan England in the sixteenth century, *or* the Roman Empire, *or* nineteenth century England, *or* Hitler's Germany *or* Franco's Spain *or* South Africa today, examine the validity of the above dictum.

G. Making a Summary

1. Supply a title for the passage in Section G, Reading for Pleasure, in Chapter 2 (page 21), without using the word *scythe*. Then give the gist of the passage in a couple of sentences.
2. What are the three main points contained in Section J, Matter of Fact, in Chapter 1 (page 10)? Give them in note form.

H. Matter of Fact

The food of the Kestrel consists almost wholly of field mice and voles, young rats and large insects, notably the larger beetles. Apart from the owls, no bird is so industrious in killing mice as the kestrel, which may be compared with the farm cat in this respect. Throughout the year it may be found searching in the open fields, notably stubbles and grass land, for its prey, while the neighbourhood of a road or a railway often seems attractive, possibly because the traffic tends to make small animals move and so show themselves. The outskirts of a stack yard are favourite hunting grounds, and when threshing is in progress a kestrel will often hover in the neighbourhood, waiting to pick up the mice that

escape as the work proceeds. As mice and rats do more damage on the farms than any other vermin, the value of the kestrel is so great and so obvious that it needs no further emphasis.

FOR DISCUSSION

1. What birds and animals properly may be called *vermin*?
Is the destruction of birds and animals which are known not to be vermin in any way justified, e.g. for food?
2. Find and read John Masefield's poem 'Reynard the Fox'.
Then discuss the point of view that blood sports are not cruel.

I. Selected Modern Reading

GERALD DURRELL

The Bafut Beagles (Hart-Davis)

JOHN STEINBECK

The Pearl (Heinemann)

F. D. OMMANNEY

South Latitude (Longmans: H.L.S.)

T. H. WHITE

The Goshawk (Longmans: H.L.S.)

NEIL GUNN

The Highland River (Faber & Faber)

JOHN MOORE

The Seasons of the Year (Collins)

J. Reading for Pleasure

PORTRAIT OF A MACHINE

What nudity as beautiful as this
Obedient monster purring at its toil;
Those naked iron muscles dripping oil,
And the sure-fingered rods that never miss?
This long shining flank of metal is
Magic that greasy labour cannot spoil;
While this vast engine that could rend the soil
Conceals its fury with a gentle hiss.

It does not vent its loathing, it does not turn
Upon its makers with destroying hate.
It bears a deeper malice; lives to earn
Its masters' bread and laughs to see this great
Lord of the earth, who rules but cannot learn,
Become the slave of what his slaves create.

LOUIS UNTERMAYER

THE BRUTES

I think I could turn and live with animals, they are so placid and
self-contain'd;

I stand and look at them sometimes half the day long.

They do not sweat and whine about their condition;

They do not lie awake in the dark and weep for their sins; . . .

Not one is dissatisfied—not one is demented with the mania of
owning things; . . .

Not one is respectable or industrious over the whole earth.

WALT WHITMAN

A factual Description is essentially an expanded form of a Definition

IT HAPPENS LIKE THIS. The air above a warm patch of sea, somewhere near the Canaries, is warmed: so it will tend to be pushed up and replaced by the colder, weightier air around. In a warm room it would rise as a continuous stream, and be replaced by a colder gentle draught under the door—no excitement. But on a large scale it cannot: that is why it is different. It rises in a single lump, as if it were encased in its own comparative sluggishness.

Air moving in from all around towards a central point: and in the middle, air rising: that is the beginning. Then two things happen. The turning of the earth starts the system turning: not fast at first, but in a gentle spiral. And the warm air which has risen, saturated with moisture from the surface of the sea, cools. Cooling, high up there, its moisture spouts out of it in rain. Now, when water in air condenses, it releases energy. Millions of horsepower up there loose. As in a petrol motor, the energy is translated into motion: up rises the boundless balloon still higher, faster spins the vortex.

Thus the spin of the earth is only the turn of the crank-handle which starts it: the hurricane itself is a vast motor, revolved by the energy generated by the condensation of water from the rising air.

And then consider this. Anything spinning fast enough tends to fly away from the centre—or at any rate, like a planet round the sun, reaches a state of balance where it cannot fly inwards. The wind soon spins round the centre of the hurricane so fast it can no longer fly into that centre, however vacuous it is. Mere motion has formed a hollow pipe, as impervious as if it were made of something solid.

That is why it is so often calm at the centre of a hurricane: the wind cannot actually get in.

So this extraordinary engine, fifty miles or more wide, built of speed-hardened air, its vast power generated by the sun and the shedding of rain, spins Westwards across the floor of the Atlantic, often for weeks together, its power mounting as it goes. It is only when its bottom at last touches dry land (or very cold air) that the throttle is closed; no more moist air can be sucked in, and in a very few days, or weeks at most, it spreads and dies.

RICHARD HUGHES: *In Hazard*

A. Reading and Reasoning

1. Write down in a list as simply as you can the first three things that happen to the air at ground level.
2. These facts are repeated in the form of a summary in paragraph 2. Write out the exact wording of the sentence referred to. What is the purpose of this repetition?
3. What is the effect of the turning of the earth? What happens next?
4. At what stage does the air become saturated?
5. What causes the rain?



6. What does the process of condensation produce, apart from rain?
7. What is that process compared to?
8. What causes the now immense pocket of air to spin furiously and rise higher?
9. What is a crank-handle?
10. In paragraph 3 is one metaphor in which the author is illustrating a process that is difficult to grasp by indirectly comparing it to something else with which we are more familiar. Using his ideas, make this same comparison even simpler by rewriting it in your own words as if you were explaining it to a younger brother. Where, in the *last* paragraph, does he return to this metaphor?
11. Give several more examples from your own observation to illustrate the fact that *anything spinning fast enough tends to fly away from the centre*.
12. Why is the centre of a hurricane often calm?
13. When does a hurricane die out? What causes this?
14. Give the passage another title in a few words.

B. Language Study

1. Put into your own words *energy is translated into motion*.
2. Why did the author call the balloon of air *boundless*?
3. What do you understand by the term *speed-hardened air*?
4. Explain *the throttle is closed* as applied to the hurricane.
5. Explain carefully the meaning of the following words as used in the passage (use a dictionary if necessary):
sluggishness spiral condenses energy vortex
generated impervious vacuous
6. In exercises involving description of a technical process, economy in the number of words used and a precise choice are required. In the following, find the *exact adjective* for each definition, e.g. A substance that is easily bent to a desired shape: PLIABLE
A substance that will not bend
A substance composed of small grains
A liquid that bubbles with gas

A substance that will not dissolve in water

A substance that will not burn readily

A process that occurs by itself without man's aid

A substance that floats easily and refuses to sink

An article in the shape of: a cylinder a sphere a cube
a globe a triangle a cone

7. By adding a prefix, or changing the suffix, form adjectives opposite in meaning to:

prudent audible perceptible legible

merciful pure inflammable thrifty

8. The passage below has been written almost entirely in colloquial English. Rewrite it in more acceptable style. There are *ten* slack expressions to avoid.

I returned home the other day dead beat after a day's hard work fruit-picking to earn holiday money. When I got indoors, there was a queer fish talking to my father. He talked a bit stuck up and was pitching a cock and bull story about how when he was a boy young people worked for the pleasure of it not for money. He said work done for gain was not a patch on that given voluntarily. He must have been off his rocker. Anyway I was bored stiff listening to him. Unless you get paid it's not worth the candle. I'd like to see him turn up his nose at thirty bob a day now!

9. Enlarge the following simple sentences by adding to them exactly as indicated in brackets:

The house was old (*an adjective, an adverb*)

The river became flooded (*an adjective, an adverb of manner, an adverb phrase.*)

10. Add a suitable sentence to these simple sentences so that they become compound:

My brother went out last week and —

We must mend the broken fence or —

A splendid tea had been provided but —

11. By converting the words in *italics* into clauses, each containing its own verb, enlarge the following simple sentence into one complex sentence:

Feeling cold, the old man hobbled into the shelter of the nearby porch.

12. Rewrite the following passage in *indirect* or *reported* speech, beginning: The speaker said that they did not wake —

We did not wake till well on in the day, when the parrot began to whistle and halloo, and dance to and fro on its perch. Outside the sea is still running high, but these long even ridges are not as wild and confused as yesterday. The first thing we see is the sun beating down and giving the sea wall round us a bright and friendly appearance.

C. Punctuation

1. Using commas or full-stops only, change the punctuation of the following sentences so that each has another meaning. Do not alter the wording in any way.

No one he knew could mend the broken gear wheel.

The magistrate said the father was too severe.

Where do you work in Liverpool?

The picture was sold for £100 more than it was worth.

When I arrived at the platform I met Jack, and his sister

Joan arrived half an hour later.

2. Punctuate the following passage fully:

if he had taken the trouble to be introduced this wouldnt have happened bertrand said still flushed instead of which he dont worry about it mr dixon the girl cut in it was only a silly misunderstanding

3. Explain the use of the apostrophe and in particular discuss the rule and the usage of the apostrophe to show possession. Give examples.

D. Letter Writing

1. Write a letter to a shipping company which deals mainly in cargoes asking if there are available any passenger berths in one of their boats sailing to the Far East. State that you have three months at your disposal and have been advised to take a trip of this nature for your health, but that you are prepared to accept the same conditions as the crew.

2. Answer the following advertisement in the *Telegraph and Advertiser*:

For sale, owner going abroad, ten foot sailing dinghy, large amount assorted tackle, spare mast. Highest offer. Box 202.

E. Paragraph and Summary

1. The sentences that follow are a haphazard collection of actual observations on a dragonfly's method of catching its food. Properly arranged, they form an interesting and informative paragraph. Arrange them in what appears to you to be the best order. Write the paragraph, paying particular attention to good linkage of sentences so that it reads smoothly. Try to do it in not more than four sentences.

A dragonfly uses a basket to catch its dinner.

Each animal has its own way of catching it.

As many as a hundred mosquitoes make a fair meal for a dragonfly. They form a little basket.

Wherever there is food there is usually some animal.

The dragonfly zooms along at sixty miles an hour.

It catches flies and mosquitoes.

They are taken from the air as it flies.

The dragonfly's legs are bunched together in front.

2. Now summarize the information above in one complex sentence. Give your summary a title.

3. Use the following notes, jotted down while a lecturer was demonstrating photography for beginners, to write your own brief talk on the subject. There is no need to add any further information; just expand the notes into complete sentences and weld together. Give the title of your talk.

Best method, get picture settled in viewfinder.

Make sure it's in same picture as when press trigger later.

When ready breathe in deeply.

Hold breath.

Press trigger until click is heard. Now breathe out.

Press gently. No movement. Just squeeze.

The picture is on when you hear click.

Don't forget to wind on.

F. Condensing Sentences

1. Notice how the second sentence in the examples below has been condensed to nearly one-third of its original length, without omitting any fact or loss of effect:

When he had departed from the house, I began to entertain doubts in my mind as to whether I had been altogether wise in refusing to accept the offer which he had made. (33 words)

After his departure, I began to doubt my wisdom in refusing his offer. (13 words)

The first sentence is an example of *verbosity*.

2. Reduce the following sentences to the number of words suggested after each one:

As a consequence of hard study lasting for a period of two years, the candidate was successful in his efforts to pass the examinations which were essential to his career. (12)

There are many and varied opinions on the question as to whether work done at home after school is of any great value. (8)

Land which is being used for growing crops should be ploughed and harrowed and have different crops planted from year to year. (9)

After we had consulted our neighbour who was the sort of person who liked to notice everything that went on, we were able to find out who the person was who had called so mysteriously. (15)

G. Definition and Factual Description

Consider this definition: A *pen* is an implement with a metal nib which is used for writing. A definition must be a brief but clear statement of fact. It should name the *class* to which the word to be defined belongs and then make a distinction between that object and others in its class.

1. Criticize the following attempts at definition:

A *window* is an oblong glass part of the wall of a house that you can see through.

A *wheelbarrow* is to take things from one field to another.

A *horse* is an animal without horns but having four legs, used for hunting and farm work.

2. Assign each of the following words printed in capital letters to its correct group from the list printed below, e.g. VIOLIN: instrument.

HAPPINESS BICYCLE MOTH SAW WASTE-PAPER
BASKET BREAST-STROKE LATHE KNIFE CARTON
BOOK-KEEPING

implement container system receptacle tool emotion
method machine vehicle insect

3. Now briefly complete the definition of six of the above words by adding its distinguishing feature, e.g. VIOLIN: a *stringed* instrument for *making music*.

4. A factual description is essentially an expanded form of a definition. Read the following passage and notice how it develops from the first sentence:

THE HEART is a muscular organ which acts as a pump. It is situated in the chest behind the breast-bone and ribs, between the lungs and immediately above the diaphragm; it lies with a quarter of its bulk to the right, and the remaining three-quarters to the left of the middle line of the body. Its beat may be felt just below and to the inner side of the left breast. The heart has four cavities, two on either side of a central partition. *Arteries* convey the blood from the heart; *veins* carry it to the heart.

5. Now read the instructions given below for finding your way without the aid of a compass. You should be able to follow them quite easily without using diagrams:

In daytime, providing the sun is visible, the traveller can find his way by using a watch. If the watch is held so that its small hand points towards the sun, an imaginary line between this hand and the figure twelve on the dial (figure one in British Summer Time) will in the northern hemisphere point towards the SOUTH.

At night, the stars may be used. The well-known constellation called the Great Bear, Plough, or Charles's Wain

includes seven bright stars, four in an irregular oblong and the remainder forming the bear's tail or the three horses of the wain or wagon. An imaginary line joining the two stars forming the back of the wagon and continued above it about five times as far, reaches another fairly bright star. This is the Pole Star, which is situated directly above the North Pole of the earth, and is the one star that remains more or less motionless.

Notice what the style of these two passages has in common: orderly arrangement of facts, uncomplicated sentences, special attention to word choice—leaving no doubt as to meaning.

6. Write a similar description of *one* of the following:

A washing machine

How to put a new film into a camera

H. Composition

Expand the following outline into a first-hand account of a hurricane raging at sea. Write as if you were there:

Waves higher than masts sea and sky merged hatches exploded off holds tons of water crashing on to decks like tanks of lead emptying cascading down companion-ways ropes flailing, spray cutting men crushed against stanchions, clinging exposed limbs bleeding angles screaming wires props turning and labouring in space . . .

I. Matter of Fact

Some suppose that style is a garnish for the meat of prose, a sauce by which a dull dish is made palatable. Style has no such separate entity; it is non-detachable, unfilterable. The beginner should approach style warily, realizing that it is himself he is approaching, no other; and he should begin by turning resolutely away from devices that are popularly believed to indicate style, all mannerisms, tricks, adornments. The approach to style is by way of plainness, simplicity, orderliness, sincerity.

FOR DISCUSSION

Consider how far any *two* passages selected from the first five

chapters measure up to the approach to style as defined by the last sentence in the above.

J. Reading for Pleasure

THE RELEASE

All day he shoves the pasteboard in
The slick machine that turns out boxes,
A box a minute; and its din
Is all his music, as he stands
And feeds it; while his jaded brain
Moves only out and in again
With the slick motion of his hands,
Monotonously making boxes,
A box a minute—all his thoughts
A slick succession of empty boxes.

But, when night comes, and he is free
To play his fiddle, with the music
His whole soul moves to melody;
No more recalling day's dumb round,
His reckless spirit sweeps and whirls
On surging waves and dizzy swirls
And eddies of enchanted sound;
And in a flame-winged flight of music
Above the roofs and chimneys soars
To ride the starry tides of music.

W. W. GIBSON

K. Selected Modern Reading

1. Thrilling accounts of a hurricane in action are to be found in each of the following books:

HERMAN WOUK	<i>The Caine Mutiny</i> (Penguin)
NICHOLAS MONSARRAT	<i>The Cruel Sea</i> (Penguin)
RICHARD HUGHES	<i>In Hazard</i> (Penguin)
JOSEPH CONRAD	<i>Typhoon</i> (Heinemann)
ANDREW SALKEY	<i>Hurricane</i> (Oxford University Press)

2. The following may prove not only enthralling but useful for the Library Work and Research project in Section L below.

JOHN CALDWELL	<i>Desperate Voyage</i> (Corgi)
JOSHUA SLOCUM	<i>Sailing Alone Around The World</i> (Collier-Macmillan)
THOR HEYERDAHL	<i>The Kon-Tiki Expedition</i> (Penguin)
ADRIAN SELIGMAN	<i>The Voyage of the Cap Pilar</i> (Hodder and Stoughton)
FRANCIS CHICHESTER	<i>The Lonely Sea and the Sky</i> (Hodder and Stoughton)

L. Library Work and Research

You are planning to emigrate from Great Britain to Australia, in a sailing sloop provided with an auxiliary engine for use in emergency only. Your boat has provision for a crew of four. Refer to *Selected Modern Reading* above, then answer the following:

Draw a plan of your intended route and ports of call.

Estimate how long you would expect to take over the journey, giving your calculations.

List the official bodies you would have to notify for clearance.

Draw up a list of essential stores.

List supplementary items which might be useful for barter and suggest the circumstances in which they might be used.

What spare equipment would you carry in anticipation of loss through normal wear or hazard?

6

May We Recommend

PLAYMAKING ON THE radio is something of an art and a great deal can be learnt about producing plays for the radio by listening to those which are broadcast and by experimentation. One cannot, of course, rehearse and create a perfect broadcasting studio in the classroom, but by using screens to divide the audience from the players, and by following a few simple rules, a class will be able to present quite an effective performance which will be enjoyed by players and audience alike.

The most important thing to remember is that the play has to be brought to life for the audience through sound only—not only by means of the voice, but by the use of *sound effects*, which help to make for a clearer understanding of what is taking place. Special attention should be given to the use of the voice. Not only must the actor learn to speak with great clarity and variety of tone, but in keeping with the character he is interpreting. It may help at times to use a microphone if one is available.

The *Effects Department* needs careful planning. It is interesting to discover how sounds can immediately create in the mind of the listener the background of the story, and even give some indication of what the play is to be about. The sound of waves breaking on the shingle, the whirr of machinery, the rustling of trees, heavy footsteps, horses' hooves, the smashing of crockery, etc., suggest ideas and set the imagination working. In the B.B.C. studios, gramophone recordings are sometimes used to produce the necessary sounds, but it is more exciting to experiment and to manufacture ones own when producing a classroom play. To add to the effect of a play, recorded music could be introduced, both to create the right atmosphere at the opening and the closing of the play and to indicate the passage of time.

The play which follows is taken from *Vanity Fair* by William

Makepeace Thackeray and has, in fact, been broadcast by the B.B.C. in one of its well-known programmes: *May We Recommend*. When it has been read and discussed in class it can be prepared for broadcasting. As the number of characters is small, it is suggested that work can be undertaken in groups. Each group could then perform in turn by means of a *Broadcasting Studio* which could be set up simply in an acting area in front of the class.

VANITY FAIR

WILLIAM MAKEPEACE THACKERAY

★

Cast

BECKY SHARP (gay, hard and clever; aged nineteen to twenty-one)

AMELIA SEDLEY (gentle, kind, but not very clever; aged seventeen to nineteen)

MISS PINKERTON (an elderly headmistress; hard and pompous)

MISS JEMIMA PINKERTON (her timid sister)

JOSEPH SEDLEY (Amelia's brother)

ISIDOR (Joseph's French valet)

MRS O'DOWD (a middle-aged Irishwoman; fat, boastful)

THE NARRATOR

VANITY FAIR

NARRATOR: Thackeray describes *Vanity Fair* as 'a novel without a hero', but he does occasionally refer to a heroine. If you read the book you may possibly wonder which of two strongly contrasted characters is the heroine—one good, kind, sweet and gentle, the other witty, clever, thoroughly selfish, and not altogether honest. But, whatever your conclusions about the amiable Amelia and the brilliant Becky, you will find a fascinating picture of London upper-middle-class life in the early years of last century, and a wonderful account of the fashionable life of Brussels just before and during the Battle of Waterloo. When Becky Sharp's French mother died she was left to the care of

her artist father. He was a talented man, but so indolent and careless that they were always desperately poor, and he was glad to make a scanty living by giving drawing lessons in Miss Pinkerton's school in Chiswick Mall. When he was dying he begged Miss Pinkerton to take charge of his orphan daughter, who thus became, at seventeen, an inmate of the superior academy for young ladies—partly as pupil, partly as much underpaid teacher of French. Many girls would have sunk to the position of miserable drudges, bullied by the pompous Miss Pinkerton—but not Becky Sharp. She soon showed her character when Miss Pinkerton, having noticed how well she played the piano, decided to save any further expense of a music master.

[*Becky is heard playing the piano—a piece of the pre-1810 period*]
MISS PINKERTON: As you play the pianoforte so well I have decided you shall henceforth instruct the juniors in music.

(*With hypocritical sweetness.*) You like that idea, Rebecca?

BECKY (*coldly*): I do not like it at all, Miss Pinkerton.

MISS PINKERTON (*aghast*): What! (*Angrily*) And why not, Miss Sharp? Pray, why not?

BECKY (*coolly*): Because, Miss Pinkerton, I am here to speak French with the children, not to teach them music and save money for you.

MISS PINKERTON (*indignant but speechless and gobbling like an angry turkey*): Oh! Oh! Oh! Oh! Ah! Oh!

BECKY (*slyly*): Of course if you pay me I shall be delighted to teach them.

MISS PINKERTON (*almost apoplectic*): For thirty-five years I have never seen the individual who has dared in my own house to question my authority. (*Becoming dramatic*) I have nourished a viper in my bosom.

BECKY (*indifferently*): A viper—a fiddlestick! You took me because I was useful. There is no question of gratitude between us. I shall only do what I am obliged to do. (*More vehement*) I hate this place, and want to leave it.

MISS PINKERTON (*very dramatic*): Are you aware that you are speaking to—Miss Pinkerton?

BECKY (*with a horrid sarcastic laugh*): And what of it? If you want to get rid of me pay me a sum of money—or get me a good place as governess in a nobleman's family.

MISS PINKERTON: Impertinent, graceless girl! (*Jeering*) A good place, forsooth! A nobleman's family—ha, ha——

BECKY: Bien! Alors je reste ici.

MISS PINKERTON: How dare you, how dare you speak French to me!

BECKY: But of course—I forgot—you do not understand! Shall I translate? Non? (*Laughing.*)

MISS PINKERTON: Begone—begone this instant.

BECKY: Certainement—mais je reviendrai! (*Laughs as she trips away and closes door.*)

MISS PINKERTON (*to herself—furiously*): Insufferable wretch! She shall not stay here to defy me. Go she must. (*Calculating*) Now—let me see—ah—yes—it was Sir Pitt Crawley who wanted a governess for his two little daughters down in Hampshire. (*With returning self-satisfaction*) I shall certainly recommend Miss Sharp!

NARRATOR: And that explains why some weeks later Becky was triumphantly packing her shabby trunk in her garret room at Chiswick Mall! Strangely enough, at the same time Miss Pinkerton and her sister, Miss Jemima, were in a state of excitement; but not, alas, because of Becky's departure! No! Amelia Sedley, Miss Pinkerton's favourite boarder, was leaving Chiswick Mall, with all the accomplishments which six years at a high-class seminary could add to her considerable natural charm. And tender-hearted Amelia was so sorry for friendless Becky that she was taking her home for a short visit before she went out into the great world as a governess. How Miss Pinkerton felt about those two girls may be gathered from her conversation with her much milder sister, Miss Jemima.

MISS PINKERTON: Have you completed all the necessary preparations incident to Miss Sedley's departure, Miss Jemima?

MISS JEMIMA: Why yes, sister. The maids were up at four this morning packing her trunks, and we have made her a bouquet almost as big as a haystack.

MISS PINKERTON: And I trust, Miss Jemima, you have made a copy of Miss Sedley's account.

MISS JEMIMA: It is here, sister.

[*Rustle of paper*]

MISS PINKERTON (*purring*): Very good—£93 4s. 0d.! Be kind enough to address it to John Sedley, Esquire, while I add a few lines to the billet which I have written to Mistress Sedley.

MISS JEMIMA: Here are pen and ink, sister.

MISS PINKERTON (*reading as she writes*): 'Miss Sharp accompanies Miss Sedley. It is particularly requested that Miss Sharp's stay may not exceed ten days. The noble family of Crawley with whom she is engaged, desire to avail themselves of her services as soon as possible.' That will suffice. (*Sharply*) You may seal this.

MISS JEMIMA: Thank you, sister.

MISS PINKERTON: And now get the Dictionary (*these words are pronounced as if the book were a holy relic!*) from the cupboard, that I may write my inscription to Miss Sedley upon the fly-leaf.

MISS JEMIMA: Here you are sister.

MISS PINKERTON (*in surprise*): Two books! (*With awful coldness*) For whom is this second copy?

MISS JEMIMA: For Becky Sharp.

[*Awful silence*]

MISS JEMIMA (*timid and trembling*): For Becky Sharp! She's going too.

MISS PINKERTON: Miss Jemima! (*spoken in the largest capitals*). Are you in your senses? Replace the second book at once, and never venture to take such a liberty in future.

MISS JEMIMA (*timid but persistent*): Well, sister, it's only two and ninepence, and poor Becky will be miserable if she don't get one.

MISS PINKERTON (*very coldly*): I shall go to the drawing-room. Kindly send Miss Sedley to me there, that I may say farewell to her.

[*Departing; dignified footsteps*]

MISS JEMIMA: Oh dear, I'm afraid sister is displeased—dear, dear.

[*Departing; trotting steps*]

MISS JEMIMA (*calling*): Amelia! Amelia!

AMELIA (*running and calling*): I'm coming, Miss Jemima.

MISS JEMIMA: My dear, Miss Pinkerton wishes to see you in the drawing-room.

AMELIA: Thank you, dear Miss Jemima.

MISS JEMIMA (*to herself*): I still think Becky should have a Dictionary like the others.

[*Sound of steps and bumps on stair*]

MISS JEMIMA: Why, Becky, did no one come to help you with your bandbox?

BECKY (*indifferently*): It doesn't matter. I can manage.

MISS JEMIMA (*coaxingly*): You'll go in and say good-bye to Miss Pinkerton, Becky!

BECKY (*calmly*): I suppose I must.

MISS JEMIMA (*kindly*): I'll come with you, Becky.

[*Knocks at door*]

VOICE: Come in.

[*Opening of door*]

MISS PINKERTON (*cold and surprised*): Well, Miss Sharp?

BECKY (*unconcerned*): Mademoiselle, je viens vous faire mes adieux.

[*Pause*]

MISS PINKERTON (*furious*): Miss Sharp, I wish you a good morning. (*With hypocritical sweetness*) Amelia, my child, heaven bless you.

MISS JEMIMA (*all of a flutter*): Come away, Becky, at once. Yes, and you too, Amelia, your coach is at the door. Come!

[*Pause*]

[*Sound of horses' hooves*]

MISS JEMIMA (*excited and breathless*): Stop! It's some sandwiches, in case you should be hungry, dear Amelia; and Becky, Becky Sharp, here's a book for you that my sister—that is, I—Johnson's Dictionary, you know: You mustn't leave us without that. Good-bye. Drive on Coachman. God bless you (*with a sob*).

[*Thud of book, crack of whip—word to horses—slow roll of wheels—then a vehement 'There', a bang, and a thud as a large book lands on a stone pavement. Gentle roll of wheels*]

BECKY (*scornfully*): Johnson's Dictionary, forsooth! Does the silly old woman really think anyone wants that!

[*Pause*]

AMELIA (*distressed*): Oh, how could you Rebecca? To fling the Dictionary back at Miss Jemima when she meant so well—oh it was ungracious.

BECKY (*lightly*): Perhaps, but (*furiously*) I hate the whole place. I hope I may never set eyes on it again.

AMELIA (*shocked*): Oh, hush, Rebecca.

BECKY (*even more furious*): And I hate Miss Pinkerton. For two years I have been like an outcast. I have never had a friend but you, never a kind word except from you.

AMELIA (*protesting*): Oh—surely——

BECKY: It's true. (*Maliciously*) But it was capital fun talking French to Miss Pinkerton (*laughing*). She doesn't know a word of French, and won't confess it! I believe that's why she parted with me, so Vive la France! Vive l'Empereur! Vive Bonaparte!

AMELIA (*reprovingly*): For shame, Rebecca. How dare you have such wicked revengeful thoughts.

BECKY: Oh well, let's forget Miss Pinkerton and Chiswick. Now, darling Amelia. Tell me more about your dear kind parents, and that handsome brother home from India.

AMELIA (*giggling*): Oh, Joseph! He's too fat to be handsome.

BECKY: But he is important—quite a nabob isn't he?

AMELIA: Well he's in the East India Company—collector at Boggley Wallah. And he has sent us lovely presents. He's brought two lovely Cashmere shawls for me. . . .

BECKY (*sighing*): Two! How delightful to have a brother!

[*Sound of coach wheels and horses' hooves. They slow down and stop*]

AMELIA: Ah, here we are at Russell Square. (*Excited*) Look! Mamma and Papa waiting for us—oh yes and Joseph.

BECKY: He is handsome. Oh Amelia, I am so agitated.

AMELIA: Come away—don't be afraid. Papa won't do you any harm.

NARRATOR: Indeed the Sedleys were all exceedingly kind to the meek little governess, who set herself to charm everyone. When

the visit was over, Becky left, loaded with gifts from her generous friends, and the two girls parted with embraces, tears, and vows of everlasting friendship. From then their paths were sometimes separate, sometimes together, but in a strange way each was to influence the varying fortunes of the other. And, once, some scenes in their lives were played against the background of one of the great events of history. In the year of Waterloo Amelia and Becky, now both married to army officers, had been escorted by Joseph Sedley to Brussels, where their husbands were stationed with their regiments. The gay brilliance of the city was turned to dismay and something like panic when the soldiers marched off to confront Napoleon, and the civilians heard the continuous booming of not too distant cannon. Amelia was prostrate over the departure of her husband George Osborne; Rebecca—Mrs Rawdon Crawley—was quite unperturbed about the approaching French—but Joseph had only one idea—to get away from Brussels, but he did mean to take Amelia with him. Mrs O'Dowd, wife of the major commanding Osborne's regiment, had been comforting the distracted Amelia, when Joseph took her aside.

JOSEPH (*excited*): Mrs O'Dowd, hadn't you better get Amelia ready?

MRS O'DOWD: Sure she's not fit to walk—she's too weak to stir.

JOSEPH: I've—I've ordered the carriage and—and post horses. My man, Isidor, has gone for them.

MRS O'DOWD: And what do you want with driving tonight? Isn't she better on her bed? I've just got her to lie down.

JOSEPH (*emphatic*): Get her up, she must get up, I say. (*Stamping foot*) I say the horses are ordered. It's all over, and——

MRS O'DOWD (*grimly*): And what?

JOSEPH: I'm off—for Ghent. Everybody's going. There's a place for you. We shall start in half an hour.

MRS O'DOWD (*scornfully*): I don't move till O'Dowd gives me the order. Go if you like, but Amelia and I stop here.

JOSEPH (*furious and frightened*): She shall go.

MRS O'DOWD: Is it her mother you're going to take her to? Or do you want to go to Mamma yourself, Mr Sedley. Good

day—an' a pleasant journey to ye. Oh—an' shave off them grand mustachios or the French'll be takin' you for a military man! (*Scornful laugh.*)

JOSEPH (*shouting with fear and rage*): Confound you, woman!

[*Running steps—Isidor's voice in distance, approaching*]

ISIDOR: Pas de chevaux! Pas de chevaux!

JOSEPH: What's that, man? No horses?

ISIDOR: Non-non! Pas de chevaux.

JOSEPH: I shall find some, never fear. Follow me, Isidor. Venez!
[*Hurrying steps in house—then on cobbles, with background of crowd on cobbles*]

JOSEPH: Horses? Horses? All the horses seem to be gone from Brussels. I wonder if Mrs Crawley would know where I could find horses—she's a clever one—little Becky Sharp that was. We must be near her hotel now—and actually there she is—out at the porch. (*Calling excitedly*) Mrs Crawley! Mrs Crawley!

BECKY: Ah dear, Mr Sedley. And how is our poor Amelia?

JOSEPH: Mrs Crawley, do you know where horses are to be had?

BECKY (*loudly*): Look over there, Mr Sedley. What do you see?

JOSEPH (*impatiently*): A—a carriage, piled with luggage.

BECKY: Is that all?

JOSEPH: There are two ladies sitting inside. But horses, Mrs Crawley, horses?

BECKY: Look, the Countess of Bareacres and her daughter. That woman had the impertinence to ask the price of my horses—and till today she would not even look at me——

JOSEPH (*hopefully*): Ah—you have horses then?

BECKY (*with relish*): I told her my horses were not for sale to her, not at any price, so there she sits, with all her diamonds sewn into the carriage cushions—but no horses (*Laughing.*)

JOSEPH (*imploring*): Mrs Crawley—if you have horses you shall have a seat in my carriage.

BECKY: I have two horses to sell.

JOSEPH: I shall buy them. Get the carriage Isidor, we have found the horses.

BECKY: My horses were never in harness. They would kick a carriage to pieces.

JOSEPH: Then could I ride one of them?

BECKY: Yes—but I must sell both together.

JOSEPH: But if I need only one——?

BECKY (*firmly and enjoying herself*): Both or neither, Mr Sedley.

JOSEPH: How much then?

BECKY: Come inside and we shall discuss that. (*Loudly*) I see my Lady Bareacres has not yet succeeded in finding horses. What a prize for the French when they come—the diamonds I mean! (*Laughing*) Come, your arm, Mr Sedley.

NARRATOR: Well, Joseph got his horses, but at a price that almost stunned him, and put Becky in possession of a small fortune for the first time in her life. There were to be other occasions when Becky would find the wealth of the Collector of Boggley Wallah exceedingly useful, times when Joseph would be as wax in her capable, ruthless hands. And Amelia would suffer and endure hardships while Becky, gay and audacious, would climb to the heights of social success, only to . . . to what?

Ah well, in the great gallery of *Vanity Fair's* characters, there is nobody like Becky—in fact there is no one quite like her in all our literature. You should make her acquaintance.



Reading and Writing

PERHAPS THE QUICKEST way to understand the elements of what a novelist is doing is not to read, but to write; to make your own experiment with the dangers and difficulties of words. Recall, then, some event that has left a distinct impression on you—how at the corner of the street, perhaps, you passed two people talking. A tree shook; an electric light dances; the tone of the talk was comic, but also tragic; a whole vision, an entire conception seemed contained in that moment.

But when you attempt to reconstruct it in words, you will find that it breaks into a thousand conflicting impressions. Some must be subdued; others emphasized; in the process you will lose, probably, all grasp upon the emotion itself. Then turn from your blurred and littered pages to the opening pages of some great novelist—Defoe, Jane Austen, Hardy. Now you will be better able to appreciate their mastery. It is not merely that we are living in a different world. Here, in *Robinson Crusoe*, we are trudging a plain high road; one thing happens after another; the fact and the order of the fact is enough. But if the open air and adventure mean everything to Defoe they mean nothing to Jane Austen. Hers is the drawing-room, and people talking, and by the many mirrors of their talk revealing their characters. And if, when we have accustomed ourselves to the drawing-room and its reflections, we turn to Hardy, we are once more spun round. The moors are around us and the stars are above our heads. The other side of the mind is now exposed—the dark side that comes uppermost in solitude, not the light side that shows in company. Our relations are not towards people, but towards Nature and destiny. Yet different as these worlds are, each is consistent with itself. The maker of each is careful to observe the laws of his own perspective, and however great a strain they may put upon us they

will never confuse us, as lesser writers frequently do, by introducing two different kinds of reality into the same book.

VIRGINIA WOOLF: *The Common Reader (Second Series)*

A. Understanding and Enjoyment

1. Recall some event that has left a distinct impression on you. Attempt to reconstruct it in words. Then, in the light of your own reconstruction, consider how far you agree with Virginia Woolf's contention: *You will find that it breaks into a thousand conflicting impressions. . . . You will lose, probably, all grasp of the emotion itself.*
2. Turn to the opening pages of *Robinson Crusoe* by Defoe and discuss the following, giving examples where possible:
 - (a) Here we are trudging a plain high road.
 - (b) One thing happens after another.
 - (c) The fact and the order of the fact is enough.
 - (d) Turn from your blurred and littered pages (see Exercise 1 above) to the opening pages of some great novelist (in this case Defoe)—now you will be better able to appreciate his mastery.
3. *But if the open air and adventure mean everything to Defoe they mean nothing to Jane Austen. Hers is the drawing-room, and people talking, and by the many mirrors of their talk revealing their characters.* Discuss this statement with illustrations from both Defoe and Jane Austen.
4. *And if, when we have accustomed ourselves to the drawing-room and its reflections, we then turn to Hardy, we are once more spun round. The moors are around us and the stars are above our heads.* Illustrate the statement by reference to a number of extracts from a Hardy novel.
5. Explain, with particular reference to Hardy, *The other side of the mind is now exposed—the dark side that comes uppermost in solitude, not the light side that shows in company. Our relations are not towards people, but towards Nature and destiny.*
6. What distinguishes the lesser writers from the great novelists in Virginia Woolf's view?

7. In the last sentence in Exercise 5 above the writer has made a contrast. Find other examples of *antithesis* in the passage.
8. How far would you say that any one of the writers of the books mentioned in Section I, Selected Modern Reading, in Chapter 2 (page 22) comes near to Defoe, Jane Austen or Hardy in the terms outlined by Virginia Woolf?

B. Language Study

1. Notice the choice of verbs in the passage, e.g.

We are *trudging* a plain high road.

We are once more *spun* round.

Now suggest suitable verbs to fill the blanks below:

- (a) I — my tears with the water in which I was washing the bottles.
 - (b) But above, — each upon its own stone, tall, grey and withered, sat the horrible males, absolutely motionless save for the rolling of their red eyes or an occasional snap of their rat-trap beaks as a dragon-fly went past them.
 - (c) They all — at the threat, for here they had a good home, as a new one was likely to be a change for the worse.
 - (d) The room was hot, with a scent of new bread. Brown, crisp loaves — on the bench.
 - (e) Outside, right under their window was a cat — under one of the dripping green tables.
2. Find one example of alliteration in Exercise 1 above.
 3. Find each of the following words and consider its force and meaning as used in the passage. Then use each in a separate sentence of your own:

elements	distinct	contained	conflicting
process	exposed	solitude	destiny
consistent	perspective		
 4. The following words have at least two meanings. Find each of them in the passage. Then use each in a separate sentence to show a second and different meaning:

plain	spun	exposed	company	relations	strain
-------	------	---------	---------	-----------	--------
 5. Give three synonyms for the word *habitation* as used of human beings.

6. Name five types of habitation used by human being.
7. What is the correct word for the habitation of the following?
badger fox rabbit wasp hare bees
8. Give antonyms for the following words:
distinct subdued blurred uppermost
careful reality
9. Form abstract nouns from the following verbs:
resist prevent protect avoid suspend
10. Give a word opposite in meaning to each of the following by adding the correct prefix, e.g. agreeable; disagreeable:
perfect finite content noble
dignified regular developed literate
just inflammable
11. (a) Give a more precise verb to replace the word *put* in the following:
To *put up* a tent To *put out* a wireless signal
To *put out* a fire To *put* a word *into* a sentence
To *put by* money To *put* something *out* of joint
(b) Do the same with these expressions, avoiding the vague word *get*:
To *get over* a difficulty To *get on* in the world
To *get on* a ship To *get into* trouble
To *get into* a house To *get out* of a difficulty
12. Form adjectives from these nouns:
mechanism microscope magnet corrosion
cylinder terminus synthesis grain
globule information

C. Composition and Creative Writing

1. Suggest five short but effective observations which immediately capture the atmosphere (the sound, feel or smell) of two of the following:
The interior of an old mill A kitchen on baking day A road which is being resurfaced on a hot day Inside an antique shop Sunset and evening star An infant school
2. Write a composition in which *one* of the sentences [(a)–(e)] taken from Section B, Exercise 1 (above) is included.

3. Write a composition on *one* of the following and read Section E, Matter of Fact (page 68), before you make your paragraph plan and notes on topic sentences:

Thief in the Night

Wind in the Trees

Road Accident

The Third Man

The day I missed death by inches

4. Write *two* of the following letters:

- (a) to a Refugee Relief Organization requesting details of any literature which they have.
- (b) to some organization inviting a speaker to come to your school to give a talk (e.g. R.S.P.C.A., Ro.S.P.A., etc.)
- (c) to the speaker who recently gave away the prizes at your school, thanking her.
- (d) To the honorary secretary of the Parent-Teacher Association thanking her for the generous donation made towards the school fund for trips abroad.



Inside an antique shop



D. Summary and Note Taking

1. By reference to Section G, Reading for Pleasure, in Chapter 2 (page 21), give in note form the three main factors which, in the writer's opinion, may account for the charm that scythes have.
2. Give a title for the passage in Section I, Matter of Fact, in Chapter 2 (pages 21-2).
3. Give an alternative title for the passage at the beginning of this chapter (page 63).
4. Summarize the passage on the hurricane at the beginning of Chapter 5 (pages 42-3), taking care to give a well-connected account. Use your own words as far as possible. Avoid figures of speech and use between 120 and 150 words. Give the passage another title.

E. Matter of Fact

A basic structural design underlies every kind of writing. The writer will in part follow this design, in part deviate from it, according to his skill, his needs, and the unexpected events that accompany the act of composition. Writing, to be effective, must follow closely the thoughts of the writer, but not necessarily in the order in which thoughts occur. This calls for a scheme of procedure. In some cases the best design is no design, as with a love letter, which is simply an outpouring, or with a casual essay, which is a ramble. But in most cases, planning must be a deliberate prelude to writing. The first principle of composition, therefore, is to foresee or determine the shape of what is to come and pursue that shape. Choose a suitable design and hold to it.

F. Selected Reading

Besides those novelists mentioned as 'great' in the passage at the beginning of this chapter, Virginia Woolf has written many essays about other writers, particularly in *The Common Reader* (published by the Hogarth Press). Below is a book-list selected from authors she has written about. You may consider some of them neither modern nor great, but you cannot afford to neglect them all

entirely. Seek some of them in your library and browse in them; you may well decide then that you have found some excellent and worthwhile reading. Afterwards you may find it equally true to turn round the first sentence at the beginning of this chapter and say: 'Perhaps the quickest way to understand the elements of composition is not to write, but to read.' In fact it is the chapter heading, *Reading and Writing*, which supplies the full answer. (See *Francis Bacon on Books* at the end of this chapter.)

DANIEL DEFOE	<i>Robinson Crusoe</i>
JANE AUSTEN	<i>Pride and Prejudice</i>
THOMAS HARDY	<i>The Mayor of Casterbridge</i>
GEORGE GISSING	<i>The Private Papers of Henry Ryecroft</i>
GEORGE MEREDITH	<i>Harry Richmond</i>
CHARLOTTE BRONTË	<i>Jane Eyre</i>
EMILY BRONTË	<i>Wuthering Heights</i>
GEORGE ELIOT	<i>Middlemarch</i>
	<i>The Mill on the Floss</i>
JOSEPH CONRAD	<i>Lord Jim</i>
	<i>Typhoon</i>

NOTES AND QUERIES:

Many of the above are published in Penguin or other paperback editions. Enquire at any bookshop. At the same time find out their published price. How many paperbacks cost the same as an LP record? How many books have you bought in the last twelve months for your *own* library at home?

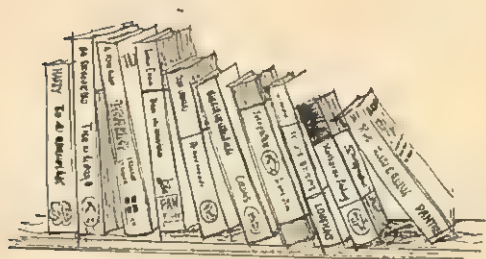
G. Reading for Pleasure—Shelley on Poetry

Poetry awakens and enlarges the mind by a thousand unapprehended combinations of thought. It lifts the veil from the hidden beauty of the world. The great secret of morals is love; or a giving out of our own nature, and an identification of ourselves with the beautiful which exists in thought, action, or person, not our own. A man to be greatly good must imagine intensely and comprehensively; he must put himself in the place of another and of many others; the pains and pleasures of his species must become his

own. The great instrument of moral good is the imagination. Poetry enlarges the circumference of the imagination and strengthens the faculty which is the organ of the moral nature of man, in the same manner as exercise strengthens a limb.

FRANCIS BACON ON BOOKS

Some books are to be tasted, others to be swallowed, and some few to be chewed and digested; that is, some books are to be read only in parts; others to be read wholly, and with diligence and attention. . . . Reading maketh a full man; conference a ready man; and writing an exact man.



Sounds that Give Delight

IT IS A well-known example of the Gresham's Law of original sin that even people with a taste for the best that sound radio has to offer find it difficult, once there is a television set in the house, to switch it off and listen to a programme that they would have stayed specially in for in the old days: *Video*—or rather, *audio*—*meliora, proboque; deteriora sequor*. But the seasonal slump in viewing figures has probably been of some benefit, indirectly, to sound: anti-social though such a practice often is, it is at least comparatively easy to take an ordinary radio set into the garden on a fine summer evening.

What seemed to me to be the most fascinating programme available last Sunday was on sound, not on TV: the Third's hour-long *Memories of a Ballad Hunter*, by Alan Lomax. This was in no way narrowly highbrow: it must have appealed equally to sociologists, to serious musicians, to jazz fans, to those who like richly evocative travelogue, and to penologists. Why the last two categories? Because some of the strongest material in the programme was got from men in Southern prison work-gangs, singing at their work 'in the suffocating gloom of woods where gnats swarm and sting'. Here 'Negro folk-song is completely alive and flourishing as part of physical activity'. These songs were so explosive that one felt they might at any moment burst the radio-set.

From a country chapel in the Mississippi delta Mr Lomax gave us a spiritual compared with which the average music-hall or drawing-room spiritual would sound intolerably etiolated. Again and again there were snatches of poetry—*She brought him a basin of marble stone to catch his life-blood in or Dig my grave both deep and narrow, Make my coffin neat and strong*—which might have come from the ballads of any country and century; and it is one

of Mr Lomax's merits that, like any good anthropologist, he has at hand his illustrations from remote cultures, switching easily from a Bahamian fishing fleet to a Suffolk glee choir. His other great merit is that he does not use his material too academically or impersonally: he is interested not only in the harmonic techniques but in the joys and sorrows, and the social circumstances of his singers; and of course it turns out that this is also the most illuminating and truly critical treatment, since—as in his contrast between the white housewife singing in her Virginia mountain kitchen and the Negro washerwoman singing in the kitchen of her white mistress in Alabama—technique and circumstance are interdependent.

Mr Lomax is the most omnivorous collector of folk-music since Cecil Sharp, and he has two advantages which Sharp lacked—ubiquitous mobility and a tape-recorder. It is an encouraging and important fact that this authentic popular music is being recorded and preserved for future listeners, at a time when almost every other sound is engulfed in the commercial pandemonium of Tin Pan Alley.

TOM DRIBERG: *New Statesman*

A. Reading, Reasoning and Research

1. Explain *Gresham's law of original sin*.
2. Translate '*Video—or rather, audio—meliora, proboque; deteriora sequor*'.
3. What causes a seasonal slump in viewing figures?
4. What is meant by *the Third* at the beginning of the second paragraph?
5. Explain *in no way narrowly highbrow*.
6. What are:
Sociologists serious musicians jazz fans penologists?
7. What sort of people do you think like *richly evocative travelogue*?
8. Where, exactly, is the Mississippi delta?
9. Guess the meaning of *etiolated* from its context. Then look it up in a dictionary.
10. Explain *Bahamian fishing fleet* and *Suffolk glee choir*.

11. What is Alan Lomax's *other great merit*?
12. Under what particular circumstances are technique and circumstance interdependent?
13. Guess the meaning of *omnivorous*. Check it in a dictionary.
14. What are *harmonic techniques*?
15. Find out some interesting facts about Cecil Sharp.
16. Explain exactly what advantages Alan Lomax had over Cecil Sharp.
17. Explain *Tin Pan Alley*.
18. Suggest another title for this passage.

B. Language Study

1. Find the Latin derivation of each of the following words:
audition ameliorate probe deteriorate
sequence anti-social evident
2. Study the words below as used in the passage. Then give each in a sentence of your own to show you understand its meaning:
PARAGRAPH 1: seasonal anti-social comparatively
PARAGRAPH 2: highbrow evocative categories
PARAGRAPH 3: delta intolerably snatches critical
PARAGRAPH 4: authentic engulfed pandemonium
3. What is the topic sentence of the second paragraph?
4. What is meant by *spiritual* in the first sentence of the third paragraph? Give another, different meaning for *spiritual* in a sentence of your own.
5. Put into more simple language the first sentence of the third paragraph.
6. Give synonyms for:
slump etiolated remote technique authentic
Use each of the above words in a separate sentence to bring out its meaning clearly.
7. Give sentences to show you understand the meaning of:
audition ameliorate probe deteriorate sequence
evident
8. Give antonyms for:
available appealed serious gloom merit social

9. Give sentences to show you understand the meanings of these words:

taut	social	deprecate	alternate	compose
taught	sociable	depreciate	alternative	construct

10. Give adjectives which mean:

sticks easily to another surface
 that which has no smell
 which readily soaks up moisture
 which does not burn
 which is made of crystals

11. Supply more acceptable phrases for these examples of poor expression:

to make a pass at someone	to carry the can
to be left holding the baby	to be on a good thing
to be in hot water	to be in a flap

12. Explain these idioms:

to play to the gallery	a wild goose chase
a wolf in sheep's clothing	a white elephant
to be up in arms	a red herring
to buy a pig in a poke	the last straw

13. What is a proverb? Give three examples.

14. Rewrite the passage below in normal English, dispensing with the clichés:

It was raining cats and dogs and this was the last straw. Everybody looked down in the mouth because the arrangements, once so spick and span, were now at sixes and sevens. We thought that discretion was the better part of valour and decided to call it a day.

15. Early in the year, Gill's father, who was not a rich man, promised Gill that he would give her a new dress if she were successful in the examination for the Civil Service entrance. Study the above sentence, then give the word or groups of words described by the following:

An adverbial phrase An adjective phrase

An adverbial clause A noun clause

The one word subject of the main verb

16. Rewrite each of the following sentences, replacing the

italicized phrase by a dependent clause that does not alter the meaning. After each of your sentences, write a full description of the clause you have introduced:

- (a) The idea of *my flying to the moon* is ridiculous.
- (b) She is a woman *to be avoided*.
- (c) *Having read the letter*, he immediately wrote a reply.
- (d) The barrister demanded *the release of the prisoner*.
- (e) *Weather permitting*, we shall go for a picnic.
- (f) *Without careful preparation of your plans*, you cannot hope to succeed.

C. Punctuation

Rewrite the following sentences correctly punctuated, using capital letters where necessary:

1. His answer was cold i fear my dear charles he said the meaning you attach to scoundrel escapes me
2. The headmaster addressing the old boys association said there were three things he looked for in his prefects the ability to set a good example absolute honesty and sincerity in all things and loyalty.
3. Rewrite the following passage with correct punctuation and capital letters where necessary:

the adventure required time money and thought it also required many months work johnson hesitated being of a cautious disposition how much do you need he asked oh about £10000 i replied what he exclaimed you cannot mean that besides he added operations are possible only in summer which is too short a period you are on a wild goose chase and i must refuse

D. Direct and Indirect Speech

1. Change the following into indirect speech:

The chairman said: 'I shall content myself with a brief speech today. The annual report, issued yesterday, shows that this year has been very successful, and we must now consider why we have done so well, so that we may maintain our progress.'

'We have here brilliant colleagues who have achieved much, but the work of these men does not and cannot succeed without the help of all of us. Our position is the result of co-operation. We shall reach even greater heights henceforward, if we are of one mind.'

2. Write what the speaker in the passage below actually said, beginning *Replying on behalf of the guests, Sir Thomas Roberts said, 'It . . .*

Replying on behalf of the guests, Sir Thomas Roberts said that it gave him great pleasure to be there then, among so many friends. He had been delighted when he had received their invitation, and he could promise them that the party would linger long in his memory. They knew that he had spent many years away from that town, his birthplace; but let them be assured that he had often recalled the days of his youth. Many of them had been at school with him, and he was proud that they had become leaders in the life of the town. He doubted whether any other town had achieved prosperity more rapidly.

E. Composition and Creative Writing

Read the passage (a) below, and the passages referred to in (b) and (c), then answer the questions which follow:

- (a) Ordinarily a composition subject requires subdivision into topics, each of which should be made the subject of a paragraph. The object of treating each topic in a paragraph by itself is, of course, to aid the reader. The beginning of each paragraph is a signal to him that a new step in the development of the subject has been reached. As a rule, single sentences should not be written or printed as paragraphs. In dialogue, each speech, even if only a single word, is usually a paragraph by itself; that is, a new paragraph begins with each change of speaker.

As a rule, begin each paragraph either with a sentence that suggests the topic or with a sentence that helps the transition. If a paragraph forms part of a larger composition, its relation to what precedes it, or its function

as a part of the whole, may need to be expressed. This can sometimes be done by a mere word or phrase (*again; therefore; for the same reason*) in the first sentence. Sometimes, however, it is expedient to get into the topic slowly, by way of a sentence or two of introduction or transition.

- (b) Read again Section I, Matter of Fact, in Chapter 5 (page 50).
- (c) Read again Section E, Matter of Fact, in Chapter 6 (page 68).
1. Comment on the design of Driberg's article *Sounds that Give Delight* at the beginning of this chapter. Call attention to topic sentences and paragraph linking as well. Then criticize particular sentences and the use of particular words. Justify your comments and criticism.
 2. Following the guidance given in (a) (b) and (c) above criticize the following passages:
Chapter One: *The Foreseeable Future?*
Chapter Two: *Night Riders*
 3. Write one paragraph on each of the following, aiming at complete contrast:
An outdoor swimming pool on a hot summer's day
The same pool in the dead of winter
 4. Describe in three paragraphs *one* of the following:
A walk by the seashore A shopping centre at night
A traffic jam A school concert
 5. You have just been shipwrecked. Describe your experiences in the crowded life-boat during those terrible 36 hours before you were rescued by helicopter. Finish on arrival on dry land.
 6. Look outside the window and imagine the ground covered with snow at night with a clear sky full of stars. Describe the scene and the quietness.

F. Holbrook's Choice and Library Work

In providing a prose anthology for what he calls bright adolescents the compiler, David Holbrook, writes:

I have tried to find passages of prose written in moments of

excitement or inspiration by people who have gained understanding and insight and have been able to express these apprehensions clearly and dramatically, in such a way that we can possess them.

Discuss the selection of authors and books from his *Visions of Life* below, and then choose short extracts from any three from the list which *you* consider suitable for a prose anthology. Justify your selections.

D. H. LAWRENCE	<i>Sons and Lovers</i> (Penguin)
MARK TWAIN	<i>The Adventures of Tom Sawyer</i> <i>Huckleberry Finn</i>
ERNEST HEMINGWAY	'Big Two-Hearted River' (short story)
HOMER (translated)	<i>The Odyssey</i>
MAXIM GORKY	<i>My Childhood</i> (Elek)
CHARLES DICKENS	<i>Oliver Twist</i> <i>Martin Chuzzlewit</i>
ROBERT GRAVES	<i>Goodbye to All That</i> (Penguin)
JOHN CONRAD	<i>Typhoon</i>
JAMES JOYCE	<i>Portrait of the Artist as a Young Man</i> (Penguin)
LEO TOLSTOY	<i>Anna Karenina</i>
F. SCOTT FITZGERALD	<i>The Great Gatsby</i> (Bodley Head)
E. M. FORSTER	<i>A Room With A View</i> (E. Arnold) <i>Where Angels Fear to Tread</i> (E. Arnold; Penguin)
EDITH WHARTON	<i>The Custom of the Country</i> (Lehmann)
GEORGE DOUGLAS BROWN	<i>The House With the Green Shutters</i> (Collins)
ARTHUR KOESTLER	<i>Darkness at Noon</i> (Cape)
HERMAN MELVILLE	<i>Moby Dick</i> (World's Classics)

G. Matter of Opinion

1. No man can be happy without a friend, nor be sure of him till he's unhappy.
2. Do right, and fear no man; don't write and fear no woman.

H. Reading for Pleasure—The Forsaken

Once in the winter
Out on a lake
In the heart of the
 north-land,
Far from the Fort
And far from the hunters,
A Chippewa woman
With her sick baby.
Crouched in the last hours
Of a great storm
Frozen and hungry,
She fished through the ice
With a line of the twisted
Bark of the cedar,
And a rabbit-bone hook
Polished and barbed;
Fished with the bare hook
All through the wild day,
Fished and caught nothing;
While the young chieftain
Tugged at her breasts,
Or slept in the lacings
Of the warm *tikanagan*.
All the lake-surface
Streamed with the hissing
Of millions of iceflakes
Hurled by the wind;

Behind her the round
Of a lonely island
Roared like a fire
With the voice of the storm
In the deeps of the cedars.
Valiant, unshaken,
She took of her own flesh,
Baited the fish hook,
Drew in a grey-trout,
Drew in his fellow,
Heaped them beside her,
Dead in the snow.
Valiant, unshaken,
She faced the long distance,
Wolf-haunted and lonely,
Sure of her goal
And the life of her dear one:
Tramped for two days,
On the third in the morning,
Saw the strong bulk
Of the Fort by the river,
Saw the wood-smoke
Hang soft in the spruces,
Heard the keen yelp
Of the ravenous huskies
Fighting for whitefish
Then she had rest.

Years and years after,
When she was old and withered,
When her son was an old man
And his children filled with vigour,
They came in their northern tour on the verge of winter,
To an island in a lonely lake.
There one night they camped, and on the morrow

Gathered their kettles and birch-bark,
Their rabbit-skin robes and their mink-traps,
Launched their canoes and slunk away through the islands,
Left her alone forever,
Without a word of farewell,
Because she was old and useless,
Like a paddle broken and warped,
Or a pole that was splintered.
Then, with a sigh,
Valiant, unshaken,
She smoothed her dark locks under her kerchief,
Composed her shawl in state,
Then folded her hands ridged with sinews and corded with veins,
Folded them across her breasts spent with the nourishing of
children,
Gazed at the sky past the tops of the cedars,
Saw two spangled nights arise out of the twilight,
Saw two days go by filled with the tranquil sunshine,
Saw, without pain, or dread, or even a moment of longing:
Then on the third great night there came thronging and thronging
Millions of snowflakes out of a windless cloud;
They covered her close with a beautiful crystal shroud.
Covered her deep and silent.
But in the frost of the dawn,
Up from the life below,
Rose a column of breath
Through a tiny cleft in the snow,
Fragile, delicately drawn,
Wavering with its own weakness,
In the wilderness a sign of the spirit,
Persisting still in the sight of the sun
Till day was done.
Then all light was gathered up by the hand of God and hid in
His breast,
Then there was born a silence deeper than silence,
Then she had rest.

For Discussion

1. This Chippewa tribe left the old woman alone to die. What is our attitude towards the 'old and useless' in the Western world, particularly in this country?
2. Consider the view that doctors and friends should not tell a dying person the truth even if that person wishes to know it.
3. Would you hasten the death of a dying friend in great pain?
4. Why are many people quite unafraid of death?
5. Consider the view that adults should not discuss such subjects as sex, religion, death, etc., with young people.



They left her alone for ever

Test Paper

THE AIM OF this examination is to assess your ability to express thoughts clearly and correctly. Importance will be attached to correct punctuation and spelling. You will lose marks if your handwriting is difficult to read. All questions are to be attempted.

1. Read carefully the following passage and then answer the questions set below. You are advised to spend at least 30 minutes on this exercise.

Even if our predecessors had started from land with inadequate supplies, they would have managed well enough so long as they drifted across the sea with the current, in which fish abounded. There was not a day on our whole voyage on which fish were not swimming round the raft and could not easily be caught. Scarcely a day passed without at any rate flying fish coming on board of their own accord. It even happened that large bonitos, delicious eating, swam on board with the masses of water that came from astern, and lay kicking on the raft. To starve to death was impossible. The old natives knew well the device which many shipwrecked men hit upon during the war—chewing thirst-quenching moisture out of raw fish. One can also press the juices out by twisting pieces of fish in a cloth, or, if the fish is large, it is a fairly simple matter to cut holes in its side, which soon become filled with ooze from the fish's lymphatic glands.

The necessity for drinking water was greatly reduced if we bathed regularly and lay down wet in the shady cabin. If a shark was patrolling majestically round about us and preventing a real plunge from the side of the raft, one had only to lie down on the logs aft and get a good grip of the ropes with one's fingers and toes. We experienced days when the wind died away and the sun blazed down on the raft without mitigation. Our

water-ration could be ladled into us till it squelched in our stomachs, but our throats malignantly demanded much more. On such days we added from 20 to 40 per cent of bitter salt sea water to our fresh water ration, and found to our surprise that this brackish water quenched our thirst.

1. Except in question (k), it is important to answer all questions *in sentences and in your own words.*

- (a) On what were the men travelling? What do you think it looked like?
 - (b) What article of food was plentiful?
 - (c) Name three fish mentioned by the author and give, from the passage, one interesting fact about each.
 - (d) Mention three ways in which shipwrecked men quenched their thirst.
 - (e) Which fish constituted a danger to the adventurers? In what way was it dangerous?
 - (f) What did its presence prevent them from doing?
 - (g) Did the raft offer any protection at all from the sun? Give a reason for your answer.
 - (h) When the sun blazed down, was the water-ration able to quench the men's thirst?
 - (i) What did they add to the water-ration?
 - (j) What effect did this have?
 - (k) Give words or phrases which could be used to replace the following, without altering the meaning: predecessors inadequate device ooze majestically mitigation squelched malignantly brackish quenched
2. Expand the following outline to a carefully written paragraph of about 120 words. At the end state the number of words used:
- Winter day a bus torrential rain for two days swollen river bus stopped floods what happened next?
3. Form one sentence from each of these groups of sentences. No information must be omitted, but you may change the order of sentences:
- (a) Oxygen exists in the atmosphere of Mars. Thus people

argue that vegetable life must exist. Animal life may exist too.

- (b) I leave home very early. I take the bus to the station. I wait ten minutes for the train. The train journey is comfortable. I arrive at my destination.
- (c) He spent many hours at his books. Nevertheless he felt that he would never become a lawyer. He was not really interested. He preferred an open-air life.
4. Write brief definitions of the following, using only one sentence for each definition:
a sermon a game a storm a loom a map.
5. Explain carefully, and as briefly as possible, the meanings of *five* of the following sentences:
 - (a) He has bitten off more than he can chew.
 - (b) He was born with a silver spoon in his mouth.
 - (c) Butter wouldn't melt in his mouth.
 - (d) That record-player must have cost a pretty penny.
 - (e) He is living in a fool's paradise.
 - (f) She always gets the lion's share.
 - (g) I do not think he will set the Thames on fire.
 - (h) They had dined not wisely but too well.
6. (a) Write in a column ten words, correctly spelt, each of which begins with one of the following:

contra-	ante-	bene-	poly-	peri-
mono-	para-	syn-	retro-	sub-
- (b) Opposite each of the words you have written, write its meaning.
7. Choose one of the following compositions :

Write a short story called *Trouble at the Frontier*
 Trapped in a Space Rocket
 Exploring the Past
 Colour-bar or Colour problem
 The shop round the corner
 The artist, musician or dancer that I admire most
 The things I prize most in life
 How I spend my week-end



The Marlowe family relaxed

Advertising and the Marlowes

THE MARLOWE FAMILY relaxed, well satisfied with the new decoration. The new wallpaper gave their small lounge the distinguished look of a Riviera villa.

Julie was tired. 'When you're tired and nervous energy is low, *then* the germs attack unknown and unnoticed,' she muttered, reaching for a bottle of pills and swallowing several.

'How right you are!' rejoined her mother, moving into the kitchen and filling the kettle. 'We'll have a cup of tea. Millions of people drink this tea daily to relieve fatigue. They can't all be wrong,' she added with a satisfied smile. Mrs Marlowe's smile was her pride. Her shimmering teeth made her the most popular woman in the neighbourhood.

Margaret, Julie's elder sister, returned from the bathroom, wearing a smart cocktail dress. She was meeting Simon in half an hour. She moved over to the mirror, and began applying make-up.

'Margaret is going to lend me that perfume tomorrow,' sighed Julie. 'Isn't it divine? It smells of moonlight, tropical sunsets, blue velvet skies and romance.'

'Borrow it now,' replied Margaret. 'It'll make you feel much better—lift you beyond your own dreary personality,' she added, without malice.

Their father snorted. 'You keep your perfumes,' he said. 'When you're feeling foul, find a Fag,' with which statement he produced a packet of twenty Filter-Tipped Fags, selected one, and lit it. Clouds of blue smoke ascended to the newly-painted ceiling. Mr Marlowe coughed violently, and then settled down. He knew that his cough was not a serious complaint—the magic filter stopped that danger.

John Marlowe looked with scorn at his sister's antics before the mirror, then turned to his magazine. 'Dad!' he exclaimed suddenly,

'there's a picture here of Canterbury Cathedral, where we were last year.'

Without checking whether anyone was interested, John began to read the wording underneath the picture. 'Canterbury . . . guardian of all that is best in England, all that makes England healthy . . .' his voice began to rise with annoyance, '*Protectem* toothpaste . . .' he went on, then exclaimed loudly, 'Oh, heck! it's an advert!'

During the burst of laughter that followed, Mr Marlowe turned on the television. The Marlowe family relaxed, watching the advertisements.

A. Reading, Reasoning and Enquiry

Advertisements are an all too familiar part of everyday life. The purpose of this chapter is not to give the impression that they are a great social evil, but to make you think straight. Are you gullible? How do advertisers exercise their powers of persuasion? Before you attempt any of the following exercises, write down quickly from memory as many advertisement slogans, catch phrases or songs as you can.

The new wallpaper gave their small lounge the distinguished look of a Riviera villa.

1. Can this statement be taken literally? What alterations would the Marlowes have to make to their home in order to give it even a vague look of a Riviera villa?
2. Do you consider it desirable that a small suburban house should look like a Riviera villa? Explain your answers.
3. The advertiser is trying to suggest that his wallpaper will give to the purchaser's house a look of *distinction*. Is this necessarily true?
4. He is making a direct appeal to the buyer's feelings. To which actual emotion is this particular appeal made?
5. Do you consider this to be a fair method of advertising? Give your reasons.
6. Collect examples of advertisements which appeal to this same emotion.

7. Suggest reasons why this type of advertisement has increased recently.
8. Is it only advertisements that appeal to the reader in this way? Collect examples from stories, articles from magazines, illustrated papers—even popular songs that appeal to our sense of snobbery.

Isn't it divine? It smells of moonlight, tropical sunsets, blue velvet skies and romance.

9. What is the correct meaning of the word *divine*? Can it properly be applied to perfume?
10. Is Julie's statement, quoted above, literally true? What effect is the advertiser trying to create by describing his product in these terms? Answer in a full paragraph.
11. Collect examples of advertisements which suggest that the purchaser will be transported into a romantic dream world. Other similar examples suggest that the user will enjoy immediate success or wealth. Collect a few of these.
12. Consider advertisements that suggest, for example, that cooking the Director's dinner with a certain brand of fat will bring the husband immediate promotion; or that the use of a certain hand cream or soap will bring world-wide success to an actress. Are such happenings common in life? Would they not have happened anyway? To what sort of people does this approach appeal?
13. Can you give any reasonable explanation why this type of advertisement appears mainly in magazines intended chiefly for women?
14. What is meant by the word *escapism*? It is said that too much escapism is bad for us. Why? Is there any relation between the type of advertisement under discussion and escapism? Football can be described as a form of escapism; so can reading. Is there a difference between escapism and relaxation?

Make two columns: head one *escapism* and the other *relaxation*. In the first, list those forms of activity which you consider escapism and dangerous if practised too much; in the second, list what you consider to be healthy activities.

When you're tired, and nervous energy is low, then the germs attack.

15. Consider the following slogans:

A wise young man will prepare for old age.

What would happen to your children if illness struck you?

Can you wear that old suit much longer? What can they be thinking at the office.

Even your closest friends will avoid telling you about your bad breath; in fact they'll avoid *you*.

Each of the above approaches depends on the reader's being afraid of something. Do they succeed by reducing the reader's worries or increasing them?

Collect a variety of advertisements of this type and say what particular fear is aroused by each.

16. What is the correct term for a person excessively preoccupied with and worried about his health?
17. Do you consider it undesirable to make money out of people's fears? Give reasons for your answer.

Millions of people drink this tea daily to relieve fatigue. They can't all be wrong.

18. What is the meaning of the word *gregarious*? Can the above quotation be said to apply to our gregarious instinct? Is Mrs Marlowe's statement that *they can't all be wrong* necessarily true?
19. The suggestion is made that the *majority* of people drink it. Is this misleading?
20. Is it always sensible to believe that the majority opinion is right? Give your reasons.
21. Now compare these two approaches:

Millions of beautiful women use this face cream.

Last year, we sold 7,461,241 tubes of face cream.

Which approach has the more direct appeal? Which is nearer to truth and reality? Which is more likely to succeed? If you select the first, which *word* does the trick? Do all these types of advertisement appeal to the public by *facts* or by *suggestion*?

Consider the following: *Thousands of wise men have already*

prepared for their deaths. Are you going to be the one whose widow is pitied by the neighbours?

22. The above is a combination of appeals already discussed.

Explain the various emotional levels being attacked.

The perfume bought by millions that gives you distinctive individuality.

The book that appeals to the discriminating few.

Be different! A well dressed man will always wear a Super Shirt.

23. To what instinct is the appeal directed in the above?

24. In what way is each statement contradictory?

25. Suggest the reaction of a thoughtful person to each.

When you're feeling foul, find a Fag.

26. The most successful advertising slogans are usually brief and frequently repeated. Why do you think this is so? Why are they often in verse or song form?

27. Consider a day in the life of a man who works in an office, travelling there and back by bus and by train or tube. List all the places where he will read slogans automatically. Start with the cereal packet at breakfast. What is the stratagem employed by the advertisers with this constant repetition?

28. Is it possible that this approach to advertising could have any permanent effect on the way that we as ordinary citizens think and react? Could it have any effect on our government? If you have not already read it, look at Orwell's *Animal Farm*.

'Protectem Toothpaste,' he went on, then exclaimed, 'Oh heck, it's an advert!'

29. If you look out of the window before leaving for school, and it is raining, you usually think of putting on a raincoat. Most mental connections are sensible. Is the connection of Canterbury Cathedral with toothpaste sensible?

30. Find out the meaning of *aesthetic sense*.

31. Now explain fully how the advertiser hopes to appeal to his reader by this method.

32. Collect more examples of similar advertisements.

So far we have examined the methods of certain types of advertisement. Most products on the market are of good quality. We must

learn both to discriminate and to be attracted only to products we need and can afford. We must neither automatically accept a product as good because it appears on television, nor take up the attitude that advertising is a bad influence.

To keep a balanced enquiry, consider the *importance* of advertising. Look at your local newspaper and Post Office or small shop window. What is the essential difference between the advertisements you see there and those you have already discussed?

B. The Use of Language

Read the passage below then answer the questions which follow it.

Today, the language of advertising enjoys an enormous circulation. It profoundly influences the tongues and pens of children and adults. The new kitchen range is so revolutionary it *obsoletes* all other ranges. Advertisers are quite understandably interested in what they call 'attention getting'. The man photographed must have lost an eye or grown a pink beard, or he must have three arms or be sitting wrong end on to a horse. This technique is proper in its place, which is the world of selling, but the writer had best not adopt the device of mutilation in ordinary composition, whose purpose is to engage, not paralyse, the reader's senses. To use the language well, do not begin by hacking it to bits; accept the whole body of it, cherish its classic form, its variety, and its richness.

Another segment of society that has constructed a language of its own is business. The businessman says that ink erasers are *in short supply*, that he will *finalize* his recommendations at the next meeting of the Board, that he has *updated* the next shipment of these erasers. He is speaking a language that is dear to him. Its portentous nouns and verbs invest ordinary events with high adventure. This we should be tolerant of. The only question is whether his vocabulary is helpful to ordinary prose. Usually, the same ideas can be expressed less formidably, if one wishes to do so. *Update* isn't a bad word; in the right setting it is useful. In the wrong setting, though, it is destructive, and the trouble with adopting coinages too quickly is that they will bedevil one by insinuating themselves where they do not belong.

The general rule is to prefer the standard. *Finalize*, for instance, is not standard: it is special, and is a peculiarly fuzzy and silly word. Does it mean *terminate*, or does it mean *put into final form*? 'Writing is an act of faith, not a trick of grammar.'

W. STURT: *Prefer the Standard to the Off-Beat*

1. What is wrong with the use of *obsoletes* in the above passage? Can you use it correctly in a sentence of your own?
2. In what ways do advertisers use language for the purpose of *attention getting*? Give examples from newspapers and hoardings near at hand.
3. Give examples of *mutilation in ordinary composition* in the language used in advertisements.
4. Give further examples of business jargon.
5. What is a *portentous* noun?
6. Give a synonym for *update*.
7. Explain *the trouble with adopting coinages too quickly is that they will bedevil one by insinuating themselves where they do not belong*.
8. What do we call an expression which has arrived in the position in our language referred to in Exercise 7 above?
9. Suggest another title for the above passage.
10. Look up the origin of the word *slogan*.
11. Explain each of the following idiomatic expressions:

a flash in the pan	between two fires
a bone of contention	at the eleventh hour
to see eye to eye	a Job's comforter
to gild the pill	to eat humble pie
to hang fire	
12. Find the correct *saying* word for each of the following:

to say again	to say under one's breath
to say the opposite	to say one is sorry
to say something pleasant about	to foretell the future
to say as in pain	to say indistinctly
13. Explain the word in italics in the following expressions taken from advertising:

<i>aromatic</i> flavouring	a <i>proprietary</i> brand
the safety <i>factor</i>	<i>currency</i> restrictions
<i>insect repellent</i>	<i>shrewd</i> investment
the <i>versatile</i> cleaner	<i>precludes</i> rust

C. Composition

Write a composition in the form of a balanced argument on *one* of the following:

1. The most dangerous aspect of large scale advertising is that it persuades us against our better judgment that we must keep up with the Joneses.
2. National advertising is responsible for much of the distress and hardship in the world today, because its methods are unfair to those who are indiscriminating.
3. Consider the influence of advertising approaches *not* mentioned at the beginning of the chapter, *e.g.*,
Getting at parents through the children
The scientific jargon approach
You must keep up with the times . . . etc.

D. Letter Writing

1. A young girl's boy friend is ill in hospital and not allowed to receive visitors or letters except from relatives. The only way the girl can obtain news of the boy is by writing to his father, whom she has never met. Write such a letter. If you prefer, change the situation to be: a young man's girl friend is ill . . . (and write to the girl friend's mother).
2. Write a letter to your local newspaper, setting out clearly your arguments in favour of introducing parking meters in the streets in the centre of the town.
3. A pen-friend has invited you to visit his country next August. Write a letter accepting his offer.
4. Write a letter to a French boy (or girl) inviting him (or her) to stay with you and mentioning some interesting places near by which he (or she) might like to visit with you.
5. Answer the letter in Question 4 above as though *you* had received an invitation from France.

E. Reading for Pleasure:**A PARODY**

The new pack of cards lay in the centre of the green baize.

James Bond leant forward in his chair and studied his opponent through narrowed eyes. As she stripped the film wrapping cover from the cards and threw it aside the hard eyes in the grey face opposite him stared disapprovingly through thick, steel-rimmed spectacles.

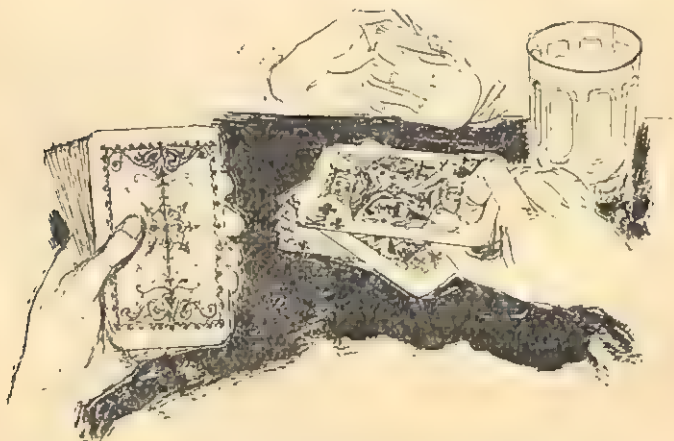
Bond placed the cards carefully back on the table, and cut them.

A black seven.

The podgy, ringless hand of his opponent reached out and did the same.

The knave of spades.

Bond picked up the glass which stood at his elbow, and drank deeply. The white, milky fluid ran through his veins like liquid fire. Shrugging off the disadvantage of losing the deal, he picked up his cards without a glance and arranged them in his hand. The smooth coolness of the pasteboard felt good between his fingers as he led his first card.



Bond swallowed. Everything depended on his next card

The nine of hearts. Not good, but there was nothing else he could do.

His opponent countered with the three of spades. Bond played again.

The tension in the room rose until it was almost a tangible thing. Bond could see tiny drops of sweat forming on his opponent's upper lip. He smiled grimly to himself. His adversary might have the advantage of 50 years' experience, but to Bond, the game was a matter of life or death.

He played again. The five of clubs. He glimpsed the dark markings of his opponent's card just before it reached the table, and his heart-beat quickened.

The four!

He noticed that his own hand was trembling slightly, and pushed away his glass in order to gain time.

His next card was the ten of diamonds. The pace was getting hot.

At this stage, Bond couldn't afford to take any risk. He dropped his eyes to his opponent's hands.

The strong, efficient fingers moved like a snake striking, and a blaze of colour lay on the green baize.

A court card! A red king!

Bond swallowed. Everything depended on his next card. All his muscles moved in unison as he flicked it over on to the table.

The king of clubs!

He saw his opponent's mouth opening to speak.

'Snap!' shouted James Bond.

Grannie laid her cards down philosophically.

'You take it all too seriously, James,' she sighed. 'Now finish up your milk and go to bed.'

She shook her head dubiously. She sometimes wondered whatever would become of him when he grew up.

F. Selected Modern Reading

EVELYN WAUGH

JESSICA MITFORD

The Loved One (Penguin)

The American Way of Death
(Hutchinson)

G. Matter of Fact—Service by Youth

As in any other aspect of voluntary service, service by youth can be given in numerous ways. It can be undertaken through the normal framework of membership organizations, through adult societies, and through schools—a number of which are introducing community service as an alternative to the cadet corps. It can also be undertaken through organizations such as International Voluntary Service which has come into being expressly for the purpose, and which organizes work camps at home and abroad. It represents, too, an important part of the qualifying programme for the Duke of Edinburgh's Award Scheme.

A more recent scheme for young volunteers ready to serve from two months to a year in Britain is being organized by Community Service Volunteers. Volunteers normally work individually, away from home, and are attached to the appropriate authorities. Provision is made for their accommodation and personal needs. They may serve in hospitals, approved schools and remand homes, in schools for the physically handicapped and maladjusted, in youth clubs, community settlements, children's homes and various types of institution. The situations provide opportunities for initiative and imagination in undertaking necessary work, and in discovering ways in which short-term volunteers can subsequently give practical service on a continuing basis.

Not only are there any number of voluntary jobs for young people to do, but they can also probably do them better than their elders because of their abounding energy and sense of adventure. Many of the most imaginative schemes for service by young people make use of their known interests. An example here is provided by the motor-cycle owners who band themselves to form the Volunteer Emergency Service. Through this they are on constant call to deliver drugs or messages, and so can drive their machines as fast as the law and safety permits for the common good and with a sense of purpose too. Others have derived, and given, great pleasure to the elderly house-bound who would otherwise have lost personal contact with relatives and friends.

Opportunities for Service published by the King George's Jubilee Trust is a booklet listing ten main sections under which young volunteers are already at work. Each section is subdivided into two parts showing which jobs must be undertaken regularly, and those which are occasional and therefore particularly suitable for holiday periods, or for those at work during weekends.

The regular work described in the old people's section includes shopping, carrying coal, reading and gardening—it does not take much imagination to add another score to this list alone. The occasional jobs cover such things as re-decorating, furniture removing and entertainment.

The heading Children, which follows, suggests help at play centres, swimming with the handicapped, attendance at road crossings and knitting. Hospitals and homes for the handicapped also provide a varied list. For mothers there are errands to be run, prams to be watched, and baby-sitting. For the adventurous there are mountain rescue teams, or safety patrols at bathing beaches, and for animal lovers pets to be cared for while their owners are on holiday.

TABLE TO SHOW COVERAGE OF EDUCATION IN NATIONAL NEWSPAPERS

Papers	Space on Education (Inches of 2-in. Column)	Percentage of Total Paper on Education	Percentage of Paper on Education specifically relating to:						
			University	Public School	Grammar School	Secondary Modern School*	Primary School	Nursery School	General
<i>Guardian</i>	980	1.16	57	3	2	8	1	2	27
<i>The Times</i>	613	0.62	57	3		1			39
<i>Daily Telegraph</i>	335	0.29	35	4	13	2	6		40
<i>Daily Mail</i>	125	0.16	12	5	9	18	8		48
<i>Daily Express</i>	78	0.08	15	5	1	18	10		51
<i>Daily Mirror</i>	73	0.13	4	3		21	10		62
<i>Daily Worker</i>	56	0.25	10						90
<i>Sunday Times</i>	228	0.68	55	13					32
<i>Observer</i>	182	0.64	77		4			10	19
<i>Sunday Telegraph</i>	136	0.60	61			8			31
<i>Sunday Citizen</i>	11	0.11							
<i>Sunday Express</i>	7	0.03							
<i>News of the World</i>	A trace								
									Indeterminate

Indeterminate

* including comprehensive.

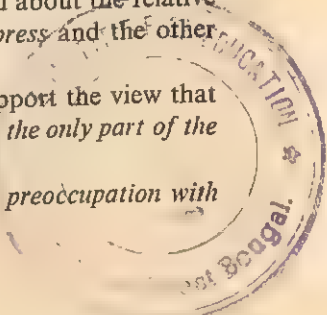
Education in the Press

THE SUBJECT COVERED by Richard Amos's survey in *Where on Education in National Newspapers* was *formal* education (universities, schools, W.E.A., etc.) and such related subjects as educational psychology. Letters were included on the same basis as editorial matter. Advertisements were excluded.

The material was counted as follows: Newspapers vary in width, so all column lengths were corrected to two inch width. The figures shown in the table reproduced on the opposite page represent the length of two-inch column that would give the same area as the actual space used. Headlines were counted, but were treated as column width whatever their actual width. The sampling covered one month—October.

A. Reading and Reasoning

1. Consider, with reference to the table, the total space allocated to education: which three daily papers clearly give much more space to education than the other dailies sampled? What analogous pattern is found in the Sundays?
2. *More than 15 per cent of the space allocated to universities in the Daily Express consisted of items on the hours between which men and women students may visit each other's rooms. In The Guardian, The Times and Daily Telegraph this topic occupied approximately $\frac{1}{2}$ per cent, $\frac{1}{2}$ per cent and 1 per cent respectively. What does this suggest to you about the relative sense of values as between the Daily Express and the other three newspapers mentioned?*
3. What evidence does the table show to support the view that *The Times assumes that the universities are the only part of the state system which interests its readers?*
4. *The Daily Worker was remarkable for its preoccupation with*



education at national political levels. Where on the table is the evidence to support this statement?

5. Point out the evidence to confirm the view that it might be thought that Sunday papers, less concerned with the latest news, could devote a higher proportion of their space to such subjects as education, but this seems not to be so.
6. Consider the view that *the emphasis in the Sunday papers on universities parallels that in the dailies, and as there, seems excessive.*

B. Research and Discussion

1. Some newspapers and weeklies have educational correspondents. Find the names of four of them and the papers for which they write.
2. Measure the space devoted to education in your local paper in terms of inches of 2-inch column and in terms of percentage of total paper on education. Take the sample over a month, and break it down on the lines of the table above.
3. *Either* choose a topic of interest within your group and analyse it in the same way (e.g. sport, book reviews, cinema, religion) *or* take two topics from *The Sun* and compare the percentage coverage there with both *The Guardian* and *The Observer*.
4. Take any woman's weekly magazine and construct a table to show the space (total and percentage of whole) given to each of the following: advertisements, stories, gardening, home-making, clothes, make-up, marriage, sport, books or book reviews, theatre, cinema, religion, fiction, personal problems, holidays.
5. Prepare notes for a discussion or debate on the view that most women's magazines are concerned with trivialities and advertisements rather than with the more serious and worthwhile aspects of life and living. Supporters and opposers can then take part in an organized discussion or debate.
6. Consider why it is that women's magazines have such a fantastic circulation and are more widely read by the middle-aged and elderly.

7. Find out the names of:

Three cartoonists who reflect political situations in national or local papers—daily or evening. Compare their work, style and opinions.

8. Consider three cartoons of the 'strip panel' (Andy Capp) variety. Discuss the differences and the similarities between them and try to determine what makes them popular.

9. Prepare notes for a brief talk on the interest value of the illustrative material as shown in any one *colour* supplement of a Sunday newspaper. Then comment on its technical presentation and camera technique.

10. What national weeklies may be called *educational*? Consider any one of them in terms of its presentation of news and views.

C. Language Study

1. Explain the origin of each of the following words:

attic	pasteurization	tarmac	meander
atlas	malapropism	tantalize	canter

2. Find out which characters in mythology give rise to the following words (use a Classical Dictionary if necessary), then use each word in a sentence of its own to show its meaning clearly:

titanic herculean mercurial gorgon narcissus

3. Favourable or unfavourable impressions can be created by selecting words in terms of associations that have grown up through usage. *Well-known*, for example, is reasonably neutral, *famous* is much more favourable, while *notorious* is clearly unfavourable. Now complete the table below and add three examples of your own:

NEUTRAL	FAVOURABLE	UNFAVOURABLE
	edifice	mob
dog	perfume	harangue
politician		

4. Explain precisely the meaning of *rendering* in each case below:

The person *rendering* assistance

rendering fat in cookery

the *rendering* of a passage of music

rendering an account in business

worry was *rendering* him old before his time

5. Join the following groups of sentences by the method indicated in brackets:

(a) Everyone praised the girl. She had shown great courage.
She had given the child first aid treatment. (conjunctions)

(b) I have enclosed in the letter a press cutting. It refers to a young climber. His achievements are outstanding. (relative pronouns)

(c) I walked into the shop. I asked for the large box of chocolates. They were packed in attractive wrappings. (participle phrases)

6. Criticize and correct the following sentences:

(a) I found a wren's nest, it had three eggs.

(b) I drank four bottles of ginger beer, also I ate two ice-creams being as it was so hot.

(c) We save all the apples for cider which were going bad.

(d) Having only recently recovered from illness, the bus was better than walking.

(e) Persons normally resident in buildings wholly or partly constructed of glass or other vitreous substance should bear constantly in mind the potential repercussions of stone projection.

(f) My intentions to invade the larder were frustrated owing to the apartment being occupied by several members of the canine persuasion. Being anxious to retain my nether extremities in a state of preservation, I vacated the apartment in question.

7. In exercise (e) above a proverb has been rewritten in what might be called 'official' writing. Rewrite the proverbs below in 'officialese'.

A bird in the hand is worth two in the bush.

Don't count your chickens before they're hatched.

A stitch in time saves nine.

8. Rewrite the following in straightforward and everyday English:

I regret that the Survey Officer who is responsible for the preliminary investigation as to the technical possibility of installing a telephone at the address quoted by any applicant has reported that owing to a shortage of a spare pair of wires to the underground cable (a pair of wires leading from the point near your house right back to the local exchange and thus a pair of wires essential for the provision of telephone service for you) is lacking and that therefore it is a technical impossibility to install a telephone for you.

9. Discuss the underlying meanings in the passage below and consider how far and in which instances you agree with the writer, Marghanita Laski:

'Excuse me,' said a lady to me as I was crossing Hammer-smith Broadway. She elbowed me off the traffic island and asserted her rights on the zebra crossing in front of a bus. When people say 'Excuse me' I always reply 'No', and they look round, as this lady did, risking her life in doing so, in pained amazement. 'Excuse me' is only one of the phrases current today which has lost its original meaning. Today it means 'Get out of the way'. 'Can I help you, sir?' means 'What the hell are you doing here?' 'With all respect' or 'In all respect' means 'I have no respect for your opinions at all'. For years now, 'To be frank' has meant 'To be unpardonably rude'. As our language loses its meaning (a Post Office official told a friend of mine the other day that he would 'organize' a telephone for him) so local accents disappear and clichés take their place. There is technological jargon, church jargon and so on.

D. Composition

1. Complete the following story:

'Well,' he went on, 'about that time the nightmare came

back. At first it was only at intervals, you know, but it grew on me. At last it started coming every night. I hadn't hardly closed my eyes before there was a long mirror and the thing coming grinning alone . . .'

2. Write an account of *My first date*.
3. Write two pages on *What's Wrong with the World*.
4. Set two composition subjects for each of these groups:
 - (a) top juniors
 - (b) a university student (undergraduate)
 - (c) the form above yours
 - (d) a fifth year examination paper
5. Write a newspaper report for *The Times* and *The Daily Express* on ONE of the following in not more than 500 words and give it a headline:
 - Fire at a paper factory in a crowded urban area
 - Road accident on the motorway
 - A premature childbirth in a remote village cut off by snow (mother and child survive, but the doctor and nurse fail to reach them until two hours after the birth).
6. *Either* write the 'copy' for the sleeve of ONE of these long-playing records:
 - The murder scene from *Macbeth* by the Shakespeare Company
 - The top of the hit parade at the moment
 - One of Beethoven's piano concertos
 - Modern poetry readings by the Poet Laureate
 or write the publisher's 'blurb' for the inside of the dust cover for one of the following books:

The Bible	<i>Jane Eyre</i>
<i>Macbeth</i>	<i>Robinson Crusoe</i>
Wordsworth's <i>Poems</i>	<i>Alice in Wonderland</i>

E. Matter of Style

It is relatively simple to consider what is correct or acceptable English and to master it. But there is a broader sense in which we must approach style: style in the sense of what is distinguished and distinguishing. Here we leave solid ground. Who can confidently

say what ignites a certain combination of words, causing them to explode in the mind? Who knows why certain notes in music are capable of stirring the listener deeply, though the same notes, slightly rearranged, are impotent?

There is no satisfactory explanation of style, no infallible guide to good writing, no assurance that a person who thinks clearly will be able to write clearly, no key that unlocks the door, no inflexible rules by which a writer may shape his course.

F. Matter of Opinion

Through the gateway of the competitive examination we enter the wasteland of experts where each knows so much about so little that you cannot contradict him. Nor, indeed, is he worth contradicting.

E. M. FORSTER

G. Matter of Fact

The dictionary definition of efficient is 'producing effects or results; competent, capable'. No executive of a modern business can afford to overlook the developments that have been made in the design of equipment. Not only does it enable more work by each person to be achieved, but it enables each executive to spend more of his most valuable commodity, time, in creative and analytical thinking, which is something a machine simply cannot do.

It is by straight example that the progress in office equipment is best illustrated. Not many decades ago a business man wrote his own letters in laborious longhand and had them copied by a rather messy process that involved sheets of damp, flimsy paper and a heavy turnscREW press. In contrast, to dictate routine correspondence to a secretary taking shorthand notes has nowadays become slightly old-fashioned. The up-to-date executive picks up a telephone on his desk, presses a button and dictates his correspondence into the mouthpiece, through which it is recorded by one of a battery of machines in some quite distant part of the building on to a plastic belt or magnetized paper.

Typists housed in conditions that enable them to concentrate on

their typing without extraneous distraction transcribe the recordings. The result is greater efficiency and considerable saving.

Improvements that have been made to typewriting machines themselves are noteworthy. The latest models do not reproduce variations of the muscular strength of the typist's fingers in impressions of varying clarity on to the paper. Electrically driven, they need only the lightest touch on the keys. What is more, through the medium of perforated tapes, 'circular' letters that have the bulk of their messages as common content can have their salutations made individual, and also have different paragraphs typed in by hand to vary precisely the message to selected recipients.

H. Parlez-vous Français?

The following is from George Moore's *Avowals* written long before the outbreak of the Second World War in 1939. None the less, with the spread of both French and American speech into the English language today, it is topical and worth consideration and discussion.

A little drawing, a little sculpture, a little piano, and above all a little French, for every boy and girl must have a chance of learning French; and the result of the French lesson is that the middle classes will soon know as much French as the upper, which amounts to no more than a sufficiency of French words for the corruption of the English language. To many people it sounds refined, even cultured, to drop stereotyped French into stereotyped English phrases. To use *badinage* for *banter*, and to think that there is a shade of difference, or I suppose I should say, a *nuance* of meaning. Yes, Balderston, I am looking forward to reading in the newspapers a *précis* of a *résumé* of a *communiqué*. You see I omit the accent on the last *e*, and I wish you would tell me if the people who speak and write this jargon think that *résumé* is more refined than summary, abridgment, compendium. In society every woman is *très raffinée*. I once met an author who had written *small* and *petite*, and when I asked him why he did it, he said: *Petite* means dainty as well as small; I said: No, it doesn't, but if you wanted to say *dainty*, why

didn't you say dainty? One of the most beautiful words in our language is *bodice*, but it has given way to *corsage*, and there is no author now living amongst us who would not prefer to write: the delicious *naïveté* of it, rather than: the delicious simplicity of it, or the delicious innocency of it. None seems aware than *naïveté* is a dead word in our language, yet the wretches say they cannot express their ideas unless they be permitted to use French, to which I answer: I do not worry about the ideas, think of the words, and above all, try to distinguish between the quick and the dead. Innocency and simplicity have been in the language for more than two hundred years, and are fragrant of it. Yet it is hard to discover a modern book in which the writer does not flaunt his knowledge of the word *métier*. I say flaunt, for he must know that he has three words to choose from: trade, business, craft. Our language is becoming leaner. Translate *Memoirs of my Dead Life*, and you get *Mémoires de ma Vie Morte*. I have a cousin in a convent at Lourdes, and thinking she might have forgotten English in the twenty years she had spent in France, I wrote to her in French, and there came into my letter this phrase: *Nous sommes les deux rêveurs d'une famille peu rêveuse*, a phrase difficult to render into English. It would seem that we must furnish a language that can be learnt easily and we are doing it, shall I say, by leaps and bounds. In America you invent new words, and all that comes out of our own imagination is welcome; yet many who would not write *stunt*, take pleasure in that disgraceful word *camouflage*, turning it recklessly into a verb, a thing unthinkable to a Frenchman or to anybody who has acquired even a small part of the ear.

I. Selected Modern Reading

- | | |
|----------------|--|
| SUSAN STEBBING | <i>Thinking to Some Purpose</i> (Penguin) |
| E. ETIEMBLE | <i>Parlez-vous Franglais?</i> (Gallimard) |
| R. H. THOULESS | <i>Straight and Crooked Thinking</i>
(E.U.P.) |
| R. HOGGART | <i>The Uses of Literacy</i> (Chatto) |
| E. EMMET | <i>Learning to Philosophise</i> (Longmans) |

Striking Personalities— and Others

THERE ARE SO many so-called striking personalities to be seen and heard these days that it is becoming more difficult to recognize a really convincing and sincere character. This cult of personality tends to conceal reality, and perhaps some fictional characters fail to live up to this sort of larger-than-life figure so frequently met in the press and on television.

None the less, the techniques of creating and presenting character in writing repays careful study. It requires genuine insight and observation and what Joseph Conrad called, 'by power of the written word, to make you hear, to make you feel, before all to make you see'. With Conrad's remark in mind, study each of the following descriptive passages, then consider the *Understanding and Enjoyment* questions which follow them.

A stout man with a pink face wears dingy white flannel trousers, a blue coat with a pink handkerchief showing, and a straw hat much too small for him, perched at the back of his head. He plays the guitar. A little chap in white canvas shoes, his face hidden under a felt hat like a broken wing, breathes into a flute; and a tall thin fellow, with bursting over-ripe button boots, draws ribbons—long, twisted, streaming ribbons—of tune out of a fiddle. They stand, unsmiling but not serious, in the broad sunlight opposite the fruit-shop; the pink spider of a hand beats the guitar, the little squat hand, with a brass and turquoise ring, forces the reluctant flute, and the fiddler's arm tries to saw the fiddle in two.

KATHERINE MANSFIELD: *The Garden Party*

Johnny Sharp wore a grey homburg hat, rather on the back

of his head and cocked sideways, with the brim turned down in front. He had a foxy sort of face—narrow eyes, long thin nose, long thin lips; he grinned a lot, showing his bad teeth and a gold stopped one on the left of his upper jaw.

He had a loud check suit with padded shoulders, and a perfectly ghastly tie with large patterns on it like drawing room curtains. He had two flashy rings on his right hand, and a habit of flopping his hand at you while he was talking. He was a narrow, wriggling sort of chap, from top to bottom; like a dressed up eel. Or a snake. He always behaved in a cocksure way.

The Wart wasn't a bit cocksure. He had a round, pasty face, and eyes that slithered about when he spoke to people. He never wore a hat. His hair was Brylcreemed, bunchy at the back. He generally wore a bluish tweed sports coat, with two splits behind, and dirty, fawn-coloured flannel trousers very broad at the bottom and trailing over his down-at-heel shoes. Everything about him looked rather scruffy. His real name was Joseph Seeds, but everyone called him the Wart because he had a huge wart on his right cheek with whiskers growing out of it. And because he was a wart.

C. DAY LEWIS: *The Otterbury Incident*

He agreed that it was very quiet on the downs, and that he loved their quiet. 'Fifty years,' he said, 'I've been on the downs and the fields, day and night, seven days a week, and I've been told it's a poor way to spend a life working seven days for ten or twelve or at most thirteen shillings. But I've never seen it like that; I liked it, and I always did my best. You see, sir, I took a pride in it. I never left a place but I was asked to stay. When I left it was because of something I didn't like. I could never abide cruelty to a dog or any beast. And I couldn't abide bad language. If my master swore at the sheep or the dog I wouldn't abide with he—no, not for a pound a week. I liked my work, and I liked knowing things about the sheep. Not things in books, for I never had no books, but what I found out with my own sense, if you can understand me.'

After our long Sunday talk we were silent for a time, and then he uttered these impressive words: 'I don't say that I want to have my life again, because 'twould be sinful. We must take what is sent. But if 'twas offered to me and I was told to choose my work, I'd say, Give me my Wiltsheer Downs again and let me be a shepherd there all my life long.'

W. H. HUDSON: *A Shepherd's Life*

A woman came stooping out of the felt-covered fowl-house, half-way down the garden. She closed and padlocked the door, then drew herself erect, having brushed some bits from her white apron.

She was a tall woman of imperious mien, handsome, with definite black eyebrows. Her smooth black hair was parted exactly. For a few moments she stood steadily watching the miners as they passed along the railway; then she turned toward the brook course. Her face was calm and set, her mouth was closed with disillusionment. After a moment she called:

'John!' There was no answer. She waited and then said distinctly: 'Where are you?'

'Here!' replied a child's sulky voice from among the bushes. The woman looked piercingly through the dusk.

'Are you at that brook?' she asked sternly.

For answer the child showed himself before the raspberry canes that rose like whips. He was a small, sturdy boy of five. He stood quite still, defiantly.

'Oh!' said the mother, conciliated. 'I thought you were down at that wet brook—and you remember what I told you——'

The boy did not move or answer.

'Come, come on in' she said more gently, 'it's getting dark. There's your grandfather's engine coming down the line!'

D. H. LAWRENCE: *Odour of Chrysanthemums*

Mr Chadband is a large yellow man, with a fat smile, and a general appearance of having a good deal of train oil in his system. Mrs Chadband is a stern, severe-looking, silent woman. Mr Chadband moves softly and cumbrously, not unlike a bear

who has been taught to walk upright. He is very much embarrassed about the arms, as if they were inconvenient to him, and he wanted to grovel; is very much in a perspiration about the head; and never speaks without first putting up his great hand, as delivering a token to his hearers that he is going to edify them.

CHARLES DICKENS: *Bleak House*

Mr Penny's was the last house in that part of the parish, and stood in a hollow by the roadside; so that cart-wheels and horses' legs were about level with the sill of his shop-window. This was low and wide, and was open from morning till evening, Mr Penny himself being invariably seen working inside, like a framed portrait of a shoemaker. He sat facing the road, with a boot on his knees and the awl in his hand, only looking up for a moment as he stretched out his arms and bent forward at the pull, when his spectacles flashed in the passer's face with a shine of flat whiteness, and then returned again to the boot as usual. Rows of lasts, small and large, stout and slender, covered the wall which formed the background, in the extreme shadow of which a kind of dummy was seen sitting, in the shape of an apprentice with a string tied round his hair (probably to keep it out of his eyes). He smiled at remarks that floated in from without, but was never known to answer them in Mr Penny's presence. Outside the window the upper-leather of a Wellington-boot was usually hung, pegged to a board as if to dry. No sign was over his door; in fact—as with old banks and mercantile houses—advertising in any shape was scorned, and it would have been felt as beneath his dignity to paint up, for the benefit of strangers, the name of an establishment whose trade came solely by connection based on personal respect.

THOMAS HARDY: *Under the Greenwood Tree*

A. Understanding and Enjoyment

1. In which of the above passages does the setting (the background) serve as a vivid and useful frame and add to the description of *character*?

2. Point out the ways in which the setting is woven into the description in any *one* passage.
3. *Description tends to slow up action.* How far does this apply to any *two* of these extracts?
4. *Dialogue can help the action.* Is this true of the Lawrence extract?
5. Which character most excites your interest? Justify your answer.
6. What effect is the writer trying to arouse in the reader in his description of Johnny Sharp in *The Otterbury Incident*?
7. In what way does Lawrence show the woman's state of mind in *The Odour of Chrysanthemums*?
8. Give each extract a title, using at least three words but not more than ten.
9. Read each extract again. Then choose the one you like most and read it aloud with understanding and enjoyment.

B. Reading, Reasoning and Language Study

1. *Write with nouns and verbs, not with adjectives and adverbs.* Which author successfully disregards this advice?
2. *The choice of a verb helps to call up a vivid picture.* Give three examples, each from a different passage.
3. Consider the effectiveness of similes and metaphors used in any *two* of the passages.
4. *Prose is made vivid by the use of words that evoke images and sensations.* Give one example from each passage.
5. Consider how the style of any *two* of the authors is shown by the sounds the words make on paper.
6. *Every writer by the way he uses language reveals something of his spirit, his habits, his capacities, his bias.* Is this evident in any of the passages? Justify your answer.
7. What do you learn about Mr Penny's character from the Hardy extract?
8. Examine the Language Study exercises in the first six chapters of this book. Now suggest twelve suitable questions for a Language Study section based on the passages in this chapter. Give clear references to the particular extracts to which each

question applies by naming the author in each case. Give not more than two questions on any one author.

9. In your opinion, which extract most nearly comes up to Conrad's demand *to make you hear, to make you feel, above all to make you see*? Justify your answer.

C. Composition, Creative Writing and Summary

1. Write a short *character* description of *two* of the following:
a four-year-old child an old, old woman Bobby Shafto
a hermit a stuck-up young man a radiantly beautiful girl
a group of singers
2. You are standing on a busy street corner. Describe the people and traffic as it goes by.
3. Write down a conversation between any two of the individuals mentioned in Exercise 1 above.
4. Write a short poem or prose passage describing the death of some animal, domestic or wild.
5. Write down in note form the five main points in Section H, Matter of Fact, in Chapter 4 (page 39). Give the passage a title.

D. Library Work and Research

Candidates for a Southern Regional Examination Board are required to show that they have read with understanding and appreciation literature selected from a given list of books, plays and poems. There are no context questions and a detailed knowledge of particular extracts is not required. Examine this *Fiction and other Prose* book list below and then answer the questions which follow:

EMILY BRONTË
NEVIL SHUTE
GRAHAM GREENE
CHARLES DICKENS
LAURIE LEE
JOHN STEINBECK
H. G. WELLS
RAY BRADBURY

Wuthering Heights
A Town Like Alice
Brighton Rock
Great Expectations
Cider With Rosie
The Red Pony
Kipps
The Golden Apples of the Sun

ARTHUR GRIMBLE	<i>A Pattern of Islands</i>
JOHN WYNDHAM	<i>The Day of the Triffids</i>
SLAVOMIR RAWICZ	<i>The Long Walk</i>

1. Find out how many of the titles above are published as paperbacks.
2. Choose from the list one book, preferably one you have read before, and set three questions designed to test *understanding and appreciation*.
3. Write a publisher's blurb for two other books on the list.
4. Write a short review on why you think one of the titles ought or ought not to be on the list.
5. Give the titles of two books you consider worth adding to the list. Justify your choice.
6. Draw up a *Drama List* of three modern plays for an examination. Justify your choice.
7. Prepare a reading list of six titles for top juniors. Justify your choice.
8. Choose one of the titles from the list above and read it.
9. How many books (a) of fiction (b) of non-fiction have you *of your own* at home? How many did you buy yourself?
10. Examine the Selected Modern Reading and Library Work sections in the first ten chapters of this book. List (a) those books you have read (b) those books you have in your own library collection at home (c) those books you would like to have in your own collection.

E. Matter of Fact

I do not write, and never have written, to an arranged plot. The book is composed over the whole surface at once like a picture, and may start anywhere, in the middle or at the end. I may go from the beginning to the end on the same day and then from the beginning to the middle. As in picture composition, this involves continual trial and error and a lot of waste. Whole chapters get moved from one place to another, or perhaps thrown out altogether; characters appear and disappear. I should think I write about three times the material that finally appears in any book, that is to say, for a novel of about 100,000 words I write at least

300,000. This of course is fearful waste, and I have tried to avoid it, but it seems to be the only way in which I can get a kind of form I want, a certain balance and unity within a given context. You cannot get the whole spectacle of life into a single book, in fact it will always be impossible, not only on account of the limitations of language and fiction, but because the nature of life itself is in continual change.

But if you organize a story about a certain aspect of life, you get the problem of balance. You have to leave out a great deal which touches somewhere on the subject, and yet you must not get your proportions wrong. A book means what it feels, and its form is therefore its meaning.

JOYCE CARY: *Writing a Novel*

F. Reading for Pleasure—

THE SALMON FIGHT

Ken arrived at the well, which was at the foot of a steep bank at the side of the river. Carelessly he bumped the pail down on the flat stone, and at the sound, as at a signal in a weird fairy tale, the whole world changed. His moodiness leapt right out of him and fear had him by the throat.

For from his very feet a great fish had started ploughing its way across the river, the king of fish, the living salmon. When the waves faded out on the far side of the stream, where the bed was three feet deep, Ken felt the great silence that lay upon the world and stood in the midst of it trembling like a hunted hare.

So intensely did he listen to the silence that he might well have caught a footfall a mile away. But there was not the slightest sound anywhere. His eyes shot hither and thither, across horizons, down braes and fields and wooded river-flats. No life moved; no face was watching.

Out of that noiseless world in the grey of the morning, a thousand influences had his young body taut as a bow. Not only did his hunting ancestors come at him, but his grown-up brothers and his brothers' friends, with their wild forays and epic stories, a constant running the gauntlet against enemy forces, for the glory of fun and laughter and daring—and the silver gift of a salmon.

They tapped his breast until the bird inside it fluttered madly; they made the blood within him tingle to a dance that had him leaping from boulder to boulder before he rightly knew to what desperate venture he was committed, when at last, bending over a boulder of old red sandstone, he saw again the salmon.

At that very moment Ken remembered how, some two months before, a certain Master Douglas MacQuarry, twelve years of age, son of a sporting tenant of the estate, and duly attended by his gillie, had landed with the customary rod and line a salmon of ten pounds. It was a feat of sufficient importance to win flattering recognition in the county press. Ken's mother had read the account aloud and then she had turned to her son and said, 'You would never be able to do a thing like that!' . . . From her expression, he had turned away that day, stung.

Now, still as a rock and in some mysterious way as unheeding, a salmon lay beneath him. Slowly he drew his head back until at last the boulder shut off sight of the salmon, and released his breath. As before, he looked all around him, but now with a more conscious cunning. Tip-toeing away from the boulder, he went searching downstream until he found a large flattish stone, and returned with it pressed against his stomach. When he had got the best grip, he raised it above his head, and, staggering to the upper edge of the sandstone boulder, poised it in aim. Then he did not let it drop, so much as contrive, with the last grain of his strength, to hurl it down on the fish. . . .

Releasing his crooked fingers and heaving with a shoulder, Ken set the great fish with a mighty thump on the smooth blue flagstone floor at his mother's feet. Then he glanced up at her and in a harsh voice remarked, 'There's your Master Douglas MacQuarry for you!'

She looked at the frightening size of the fish on the floor; she looked at her son. His dark hair was flattened to rats' tails; his brown eyes were black against the excited pallor of his face; water seeped from his clothes; his body seemed no longer boyish but immature and fragile, his bones thin brittle stalks. Yet there was a flame, an intolerant fighting spirit, that knit him together, and

separated him from her in a way that suddenly pulled at her heart.

She looked at the fish and whispered, 'Where did you get that?'

'In the river.'

'Yourself?'

'Who else?' Did she think Master Douglas MacQuarry had helped him!

'You're all wet. Every stitch of you.'

'Oh, a little,' he admitted indifferently. 'I'll go back for the pail.'

At that moment his father came round the house.

'Come here, Davy,' said the woman to him quietly.

The father came up. He looked at the boy. 'God bless me,' he whispered. 'Eh!'

'I'll go for the water,' said Ken gruffly.

'Where did you get him?'

'In the well pool.'

'God bless me, boy.'

His father was a great and daring seaman; when he read the Bible and prayed, he was a bearded patriarchal man; in danger his spirit flashed indomitable and challenging. Now his features softened in a slow winning smile, touched to the breath of wonder. His son felt it without looking at it, felt it in the breath of his voice, and a weakening warmth ran about his heart.

'Did anyone see you?' asked his mother.

It was likely! 'No,' he muttered.

'How did you land him?' asked his father.

'With my hands.'

His father looked at his hands. Ken, seeing for the first time that they had been bloodily combed by the gills, put them behind his back.

NEIL M. GUNN: *The Highland River*

G. Selected Modern Reading

D. H. LAWRENCE	<i>Odour of Chrysanthemums</i> (Short story)
L. P. HARTLEY	<i>The Go-Between</i> (Hamish Hamilton)
VIRGINIA WOOLF	<i>Orland</i> (Hogarth Press)
NEIL GUNN	<i>The Highland River</i> (Grey Arrow)

'Real' is what they are Against

. . . HE DIDN'T SAY anything, but she knew he had understood. Her sobs subsided. What a goose she had been to doubt him.

Quietly, deliberately, the match cupped in his strong tanned hands, Derek relit his pipe and scanned the horizon with his steady, blue-grey eyes.

'Storm coming up,' he said. 'We'd better be getting back.'

We, thought Pamela. And, back. What funny little words. But . . . yes . . . he's right. Derek is always right. We must go back. And we will.

We will put about. With Derek helming and me crewing, we will avoid the storm and tack back into the harbour. Where it's safe. Where we belong. Together.

With the hot sirocco of the hairdryer burning my ears, a weekly orgy with the women's magazines is a fair treat. And I swear by them.

Once sceptical, I am now convinced that roses must be mulched. That precious woollens must have gentle care. That ladies who know how to breathe can have babies painlessly. That ladies who know how to tile can re-tile unsightly bathrooms effortlessly. I believe it all.

Except when it comes to holidays. Then I do have nagging doubts. A recurring bad dream that women's magazines promote a fantasy world peopled by fantasy creatures.

When *their* girls go on holiday, their luggage is weightless. They travel in unwrinkled white suits. They have mad, splashy-printed skirts for when the sun goes down. Knee-length beach dresses to cover up a half-dozen carefully chosen bathing-suits.

Their scarves are always gay, and go with everything. Their magic lotions always in easy-to-pack, no-spill plastic bottles.

They have no hair on their legs. The hair on their heads comes out of the pool at 6.15, is up-in-a-twinkling on big rollers by 6.30. And out on the patio at 6.45 sharp, prettily bent over a tall, cool drink.

Whether they're buying amusing ashtrays in an Arab market, or positively hilarious raw fish in a little-known Portuguese village, they're always surrounded by Dereks. Who all wear the latest T-shirts and chew on sunglasses with strong, even, white teeth.

It's *magnifique*—but it isn't Life.

Life is sunburn. Beach balls that waft out on the tide, to the wail of 'Mummy, *do something*'.

It's having sand in your bra. It's wondering why you ever came.

I haven't even gone yet—and already I'm wondering.

In the narrow front hall, our devil-may-care holiday equipment grows like a slag heap. Shortly to be transported to our two-by-four cottage in France. And such *fun* it all is.

There's a gallon tin of woodworm killer. A sister tin of deadliest DDT. Four tins of paint that is guaranteed, in one coat, to transform rough cement floors into dustless things of beauty and joy for ever.

There's ten yards of fabric—for cottage curtains. With 14 yards of edging. All to be sewed by hand, when the sultry Mediterranean dusk falls and the supper sardine bones have been buried where the flies can't get at them.

There's an amusing, gay and colourful plastic dish rack, its vibrant, stunning blue echoed—as they say—in a stylish, matching rubbish bin.

There's a just-for-fun square of cat-ruined straw matting—on which the cat has had so much fun that the matting has to be banished to France. And unless the cat learns about his kitty-tray, he'll have to be banished.

There's a madly frivolous repair kit for the injured air mattress. A holiday-mood centimetre tape measure—to avoid last year's tensely garbled scenes with French builders.

There's the tea. The marmalade. Devon honey for Mme Blaque. Sheffield stainless razor blades for M'sieu d'Oe. Old

copies of Punch for the man who knows English. A teddybear for a new baby in the village.

And that's just so far. Add on our own teddybear, plus the nappies, schnorkels, tennis rackets, typewriter, and stroller. The odd kite or encyclopaedia that is sneaked in at the last moment.

You couldn't call it chic. We'll never be photographed for a magazine—leaning at a jaunty angle in our limp jeans against our tin of worm-killer, a bag of sandwiches in one hand and the crumpled car-ferry tickets in the other.

Real? It would be that.

But 'real' is what the magazines are against. Their vision of holiday-goers is a dish in an ankle-length dinner dress. Standing in a field 40 miles from any known hotel. Her arms around the neck of a Sicilian donkey.

The donkey is familiar. But I swear I've never met the girl.

DEE WELLS

A. Comment, Criticism and Discussion

1. The passage opens with a quotation from a story. Explain in what ways it is obviously in the style of a woman's magazine story.
2. Show in what ways the first paragraph which follows the quotation is written in the style of *journalese*.
3. From the next paragraph what do you gather about the likely contents of a woman's magazine?
4. Would you agree that the quotation at the beginning of the passage supports the writer's view that *women's magazines promote a fantasy world peopled by fantasy creatures*? Justify your answer.
5. What evidence does the writer give to justify the quotation in Exercise 4 on the subject of women's magazines on *holidays*?
6. Do you agree with the writer's view on holidays that *Life is sunburn. Beach balls that waft out on the tide*, etc.? Give reasons for your answer.
7. The writer's experience is that of a mother of young children

setting out for a cottage in France. Give a short and snappy account of *your* experience just before setting out on a holiday.

8. *But 'real' is what the magazines are against.*

(a) Do you think the writer has proved her point in the article?

(b) *Either* consider how far this conclusion is justified from your own reading of women's magazines *or* (if you have never read a woman's magazine) examine one of last week's publications and consider the writer's conclusion in terms of what is printed in it or do the same with a man's magazine; refer to Section G, Matter of Fact, at the end of this chapter.

9. Suggest another title for this article.

10. The writer disregards many rules of grammar, style, use of language, sentence construction. Give examples, then comment on the view that *in spite of all this disregard the article is well-written and entertaining.*

11. Discuss the following point of view:

Women like stories in their magazines to be about real people. They like to laugh, but more especially they like to be moved. They enjoy experiencing other people's joys and heartbreaks. But they always like to think gladly that it's just a story. The secret seems to be, then, that the story must have all the earmarks of realism, in that it could happen, but at the same time carry the import that it won't happen, or hasn't happened.

12. Consider how far the viewpoint in Exercise 11 above applies to Enid Blyton and to the children who read what she writes.
13. Discuss why it is that so many people of both sexes seem to thrive on drip drama and sugary romances.
14. Suggest suitable feature articles for a man's magazine (see Section G, Matter of Fact, at the end of this chapter).
15. *Melodrama is lurid, showy, extravagant, highly-coloured, exaggerated. Drama is sincere, truthful, honest, real. In melodrama emotion is blown up. In drama it remains a natural size.* Discuss—with examples and chapter and verse evidence.

B. Language Study

1. From Dee Wells's article point out examples of:

metaphor	simile	cliché	satire
colloquialism	jargon	sarcasm	irony
euphemism	hyperbole	paradox	parody
slang			

(Consult the glossary at the end of this book if necessary.)

2. Explain the following expressions as used in the article:

the hot sirocco	a weekly orgy
a fair treat	splashy-printed patio skirts
magic lotions	up-in-a-twinkling on big rollers

3. Find each of the following words in the article (in the first two paragraphs following the opening quotation) and consider its meaning there. Then use each in a sentence of your own:

sceptical mulched nagging recurring fantasy

4. Give antonyms for:

convinced previous painlessly unsightly effortlessly

5. Fit each of these words into one of the blanks below:

*tenements do-it-yourself strait-laced broadly youth
cheerless breadwinners toeing modern moulded*

— speaking the modern approach to — work is a — approach. The old ways still survive in some of the more — organizations, where young people are expected to be — and martialled to suit a pattern laid up for them in the back of their leaders' minds. But — youngsters are used to being independent-minded — in their teens, with much more choice of what they mean to do, and where they prefer to do it. So it doesn't do to go on treating them in their spare time as if they had to choose between — an adult line, and staying ragged and miserable in — streets and chilly —.

6. Put each of the following words into the sentence best suited to its special shade of meaning by filling the blanks:

closed finished stopped completed concluded ended
The clock — at eight o'clock.

I cannot remember now how the story —.

I have at last — my lessons.

The workmen have today — the alterations.

The meeting — with a vote of thanks.

The target was reached, so they — the fund.

7. Describe various methods which may be employed to combine statements into sentences and to ensure a logical connection of ideas.
8. Explain, as far as possible in your own words, the following facts concerning maps. You may have to use more words than are in the original.

It is impossible to represent on a plane the entire surface of the earth, or even a large expanse of it, without a considerable amount of distortion. On the other hand, a map drawn on the surface of a sphere representing a terrestrial globe will prove true to nature, for it possesses in combination the qualities which the ingenuity of no mathematician has hitherto succeeded in imparting to a projection intended for a map of some extent, namely, equivalence of areas, of distances, and of angles.

9. Study this list of character words:

good-tempered	ill-tempered	hard-working
serious	generous	mean
quarrelsome	self-important	mannerly

Now find three synonyms for each of the above words from the list printed below:

indefatigable	staid	niggardly
peevish	benevolent	overbearing
courteous	affable	diligent
truculent	sociable	officious
liberal	cantankerous	pugnacious
sedate	gallant	engaging
energetic	churlish	frugal
imperious	acrimonious	steadfast
bounteous	amicable	

10. The following are inadequate examples of the use of the words printed in *italics*, because each has more than one

meaning and the definition leaves us in doubt as to which is intended:

The car did not make much of an *impression*.

The *address* was very brief.

A new *magazine* lay untouched at his elbow.

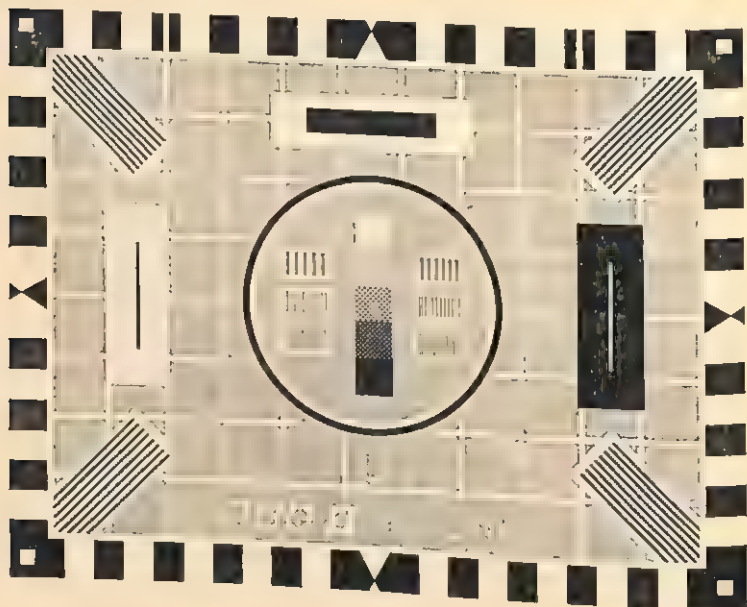
The actor had to *double up* in the play.

Analysis proved he had the correct *solution*.

Improve each of the definitions above to make one meaning clear, then write a further sentence for each to illustrate a second meaning.

C. Research Work—Shapes before the Eyes

The new television Trade Test Cards D (for 405 line transmissions) and E (for 625 lines) are now being used by the B.B.C. and Independent Television. They are designed to provide an overall check on the performance of the television chain from studio to receiver. Each pattern on the card is designed to assess a particular



characteristic of the system, such as aspect ratio, adjustment of picture size, revolution and band width, contrast, reflections and uniformity of focus.

1. Explain what is meant by:

aspect ratio adjustment of picture size revolution and
band width contrast reflections uniformity of focus

2. Read the above note and study the diagram. Then draw a key plan to illustrate which pattern on the diagram refers to each particular characteristic mentioned in the last sentence of the note. (If necessary, write to Engineering Dept., B.B.C., London, W.1.)

D. Letter Writing and Composition

1. *Either* as the editor of *Her*, a woman's glossy magazine, write a letter to Dee Wells protesting against the tone of her article and disagreeing with her conclusion '*Real*' is what they are against: *or* write a letter to Dee Wells congratulating her on her article, mentioning how helpful it has been in the education of your twelve-year-old daughter. Write your school address and today's date correctly on your letter.

2. Rewrite the following note as a well constructed paragraph, composed of complete sentences:

Agatha Christie, born 1891; first detective story published 1921; introduced character: Hercule Poirot, Belgian detective; *Murder in Mesopotamia* (1939) illustrates her interest in archaeology.

3. Write a short story on one of the following:

Trapped in a Space Rocket

A day in the life of *one* of the following:

a doctor a nurse a hairdresser a journalist a magazine editor a vet a dentist a butcher a tramp a beggar

4. Write a composition on Holidays.

5. Write to B.B.C. to obtain Test Card E.

E. Matter of Opinion

For this is Goodbye little darling,
My heart breaks to leave you behind;
But promise you will never
Be nobody's darling but mine.

John Gammon comments on the sentiment of this verse:

The singer is not being fair, for if he loved her enough, he would take her with him to where he was going. If I was the girl, I would not let him go. He most likely had another girl waiting for him. He is being unjust. Why not marry her before he goes, so she can be nobody's darling but his? Then, when he came back, they could have lots of little darlings.

From Sawtry Village College Magazine

FOR DISCUSSION

Consider John Gammon's views as expressed above.

F. Reading for Pleasure

The old man dropped the line and put his foot on it and lifted the harpoon as high as he could and drove it down with all his strength, and more strength he had just summoned, into the fish's side just below the great chest fin that rose high in the air to the altitude of the man's chest. He felt the iron go in and he leaned on it and drove it further and then pushed all his weight after it.

Then the fish came alive, and with his death in him, and rose high out of the water showing all his great length and width and all his power and beauty. He seemed to hang in the air above the old man in the skiff (a light rowing boat). Then he fell into the water with a crash that sent spray over the old man and over all the skiff.

The old man felt faint and sick and he could not see well. But he cleared the harpoon line and let it run slowly through his raw hands and, when he could see, he saw the fish was on his back with his silver belly up. The shaft of the harpoon was projecting at an angle from the fish's shoulder and the sea was discolouring

with the red of the blood from his heart. First it was dark as a shoal in the blue water that was more than a mile deep. Then it spread like a cloud. The fish was silvery and still and floated with the waves.

The old man looked carefully in the glimpse of vision that he had. Then he took two turns of the harpoon line around the bitt (one of two posts called bitts, used for fastening cables) in the bow and laid his head on his hands.

'Keep my head clear,' he said against the wood of the bow. 'I am a tired old man. But I have killed this fish which is my brother and now I must do the slave work.'

ERNEST HEMINGWAY: *The Old Man and the Sea*

G. Matter of Fact

Although this chapter is concerned chiefly with women's magazines, men are not far behind. You can refer to *Playboy*, *Esquire*, *Town*, *Do It Yourself*. No doubt many will come (from America and elsewhere) and go (down the drain) before any reaches the popularity of *Woman* or *Woman's Own*. Even so it may be worth studying some of these and analysing them carefully.

H. Selected Modern Reading

Find and read the following short stories, then answer the questions which follow. (You can find them in Harrap's *Book of Modern Short Stories* and elsewhere.)

The Natives are Hostile
The Ruim
The Killers
The Rocking Horse Winner

A. SCOBIE
A. PORGES
E. HEMINGWAY
D. H. LAWRENCE

1. Compare the four stories, explaining how they differ from each other.
2. Say which you like best, which least and why.
3. Which story has an anti-climax and what was it?
4. Consider and explain how each writer maintains suspense.

The Adolescent Crisis

THE TURBULENCE AND emotional tension of adolescence have been so thoroughly exploited by journalists, film makers, and songwriters that they are now something of a cliché. However, the adolescent crisis remains very real and often very painful to young people and their parents. Some parents find it difficult to appreciate that their children are growing into adults and see no reason why they should behave differently towards them. The adolescent's feeling is accurately summed-up by a song which made Helen Shapiro a singing star: 'Please don't treat me like a child.' Hostility towards parents often extends to the whole adult world, for adults are used to wielding authority but adolescents are no longer prepared to knuckle under. In this situation, both sides find it difficult to communicate rationally and to appreciate any point of view but their own. Young people can get invaluable help simply by talking over their problems with someone else. This kind of discussion helps to break down the isolation that they feel and an interchange of views helps them to realize that they are not unique in their problems. But whatever help young people receive from teachers, youth leaders, clergymen or anyone else, in the last resort the personal problems may well best be solved within the family, by the family, and the family must remain the centre.

A. Comment, Criticism and Discussion

1. What do you understand by *the turbulence and emotional tension of adolescence*?
2. What has been exploited and by whom? Give examples from your own experience and observation.
3. Explain *they are now something of a cliché*.
4. In what ways does the adolescent crisis *remain very real and often very painful to parents*?

5. Do any other songs of today sum up the adolescent's feeling?
6. Give examples of hostility which extends to the whole adult world.
7. Why are adolescents no longer prepared to *knuckle under*? Should they be forced to do so?
8. What makes for difficulty of communication between adults and young people?
9. What helps young people to realize their problems are not unique?
10. Why is it best for personal problems to be solved within the family and by the family?

B. Language Study

1. Find each of the words below in the passage and make sure you understand its meaning. Then write each in a sentence of your own to show the meaning clearly. Use a dictionary if necessary.
turbulence exploited appreciate hostility wielding
rationally isolation unique
2. Notice the use and meaning of the words below as used in the passage. Then use each in a sentence of your own to show a second and different meaning:
tension extends knuckle resort
3. Eight distinct types of adverbial clauses are illustrated in the sentences below. Point out these adverbial subordinate clauses and their subordinating conjunctions and name each type:
(a) She left home because she had a good job.
(b) They ran so fast that they were exhausted.
(c) He left the town in order that he might get a job.
(d) He will go if he is well enough.
(e) It was larger than she expected.
(f) She was paid although she had done little work.
(g) They had climbed where no man had been before.
(h) They climbed when it was cool.
4. Each clause introduced by the word *where* below is performing a different function. What type of clause is each?
He went where he wanted to go.

She asked where the theatre was.

He went to the town where he was born.

5. (a) Pick out five adverb clauses from the following short passage and say what type each is:

If you look carefully when the mist clears you will see that the stream runs where the trees are thickest because the ground slopes away so steeply that it can take no other course.

- (b) Say what verb each clause modifies.

- (c) What type of clause is *that the stream runs*?

6. Use each of the following in sentences:

by halves	better half	half-choked
half-dead	by half	half the battle
half-witted	half-starved	go halves
half-price	half-hearted	with half an eye

C. Composition Work

Write a composition on *two* of the following:

How I will bring up my children

Myself—aged 21

Married Life

The turbulence and emotional tension of adolescence

My kind of music

Daily newspapers

The advantages and disadvantages of living in a new town

Loneliness

Staying with relations

The shop round the corner

The scene around me as I write this composition

Friendship

Labour saving devices

Women's magazines

D. Library Work and Research

Read the notes below, then answer the questions which follow.

The B.B.C. Sound Broadcast to Schools run a series edited by Robert Gittings on books, plays and poems and it is their aim

to foster the creative enjoyment of literature in all its aspects. In discussing their programmes the short notices below bring out the main points of the plays concerned. They deal with human and social problems that concern everybody, but more particularly those young people who are just venturing out into the world.

One of the plays that comes under this heading is called *Golden Boy* by Clifford Odets (*Famous plays of 1938-39*, published by Gollancz). The problem here is that of ambition and the pressures of the modern world on individual choice. The first part of the play, which was broadcast in dramatic form, was subtitled *THE CHOICE*. The young hero of Odets's parable has a strong ambition to better himself, to get farther in life than his home background. The choice lies literally *in his hands*. He can make a career either as a talented violinist or as a champion boxer. The material rewards and attractions of the latter are greater; and the powers of persuasion of the boxing promoters are also greater than those of the boy's father. He chooses boxing, and from this choice stem the triumphs and disasters that eventually lead to his death and the death of others.

Another play broadcast in the B.B.C. series to Schools is based on Henry James's novel *Washington Square* and is called *The Heiress*: the adaptation was undertaken by R. and A. Goetz. It has its special problem for girls, summed up in a line from a modern poem 'but, as the mags say, how to know love's real?'

Although the heroine of this play lived over a hundred years ago—her character and story are in fact based on those of a real person—her problem is one which, in various forms, may face any girl. Can she believe what men say? Is charm any indication of character? Do the men themselves *believe* what they are saying? The material situation—i.e. rich girl wooed by fortune hunter—is not necessarily likely to occur to all, but the emotional and personal problems are there just the same.

Finally there is a Shakespeare play in this series (text edited by G. B. Harrison in Penguin Books) which also has its modern parallels and problems. In *Julius Caesar* one has to consider whether it is right to depose or to kill a tyrant. Who is to be the judge of tyranny? What is the man who sees both sides of the

question to do? Can you trust the people, or are they always likely, as Shakespeare suggests, to be swayed by clever oratory and plausible slogans? Does violence always end in violence, as in the deaths of the conspirators?

Choose *one* of the following:

1. Obtain copies of the play by Odets, *The Golden Boy*, from your library and read it. Then discuss it with reference to the note above. Notice the American idiom and the vitality of the language used. Consider how some of this 'newness' comes from foreigners speaking an adopted language—many of the most vivid speeches in the play come from Mr Bonaparte and the gangster Eddie Fuseli, both Italian born.
2. Obtain copies of the novel by Henry James, *Washington Square*. Find passages in it which illustrate the problems mentioned in the note above.
3. Discuss the problems and try to answer the questions posed in the note above on Shakespeare's play *Julius Caesar*.

E. Reading for Pleasure

i heard a spider
and a fly arguing
wait said the fly
do not eat me
i serve a great purpose
in the world
you will have to
show me said the spider

i scurry around
gutters and sewers
and garbage cans
said the fly and gather
up germs of
typhoid influenza
and pneumonia on my feet
and wings

then i carry these germs
into the households of men
and give them diseases
all the people who
have lived the right
sort of life recover
from the diseases
and the old soaks who
have weakened their systems
with liquor and iniquity
succumb it is my mission
to help rid the world
of these wicked persons
i am the vessel of righteousness
scattering seeds of justice
and serving the noblest uses
it is true said the spider
that you are more
useful in a plodding
material sort of way
than i am but i do not
serve the utilitarian deities
i serve the gods of beauty
look at the gossamer webs
i weave they float in the sun
like filaments of song
if you get what i mean
i do not work at anything
i play all the time
i am busy with the stuff
of enchantment and the materials
of fairyland my works
transcend utility
i am the artist
a creator and a demi god
it is ridiculous to suppose
that i should be denied

the food i need in order
to continue to create
beauty i tell you
plainly mister fly it is all
damned nonsense for that food
to rear up on its legs.
and say it should not be eaten

you have convinced me
said the fly say no more
and shutting all his eyes
he prepared himself for dinner
and yet he said i could
have made out a case
for myself too if i had
had a better line of talk

of course you could said the spider
clutching a sirloin from him
but the end would have been
just the same if neither of
us had spoken at all

boss i am afraid that what
the spider said is true
and it gives me to think
furiously upon the futility
of literature

DON MARQUIS: *archy and mehitabel*

Business Letters

Aspinall & Shaw Ltd,
SPORTS OUTFITTERS

Your ref.: AC/26/7

29 Corporation Street,
Newtown,
Wessex.

Our ref.: JS/PW

Tel. Newton 4872

T. H. Price Esq.,
The Hon. Secretary,
St. Philip's Sports Club,
Manor Hill,
NEWTON.

28 July 1966

Dear Sir,

Thank you for your letter dated 26 July 1965. We regret that you have not yet received the two Newplay tennis nets which you ordered from us last month. The suppliers have informed us that there will be a delay of at least three weeks before delivery of the order.

I enclose a catalogue advertising and describing Cresta tennis nets. You will notice that these nets are slightly cheaper, but they are of equal quality, and can be supplied by us within two days. Should you wish to avoid the inconvenience of waiting for the Newplay nets, perhaps you would call at our offices, or telephone us, whichever is the most convenient arrangement for you.

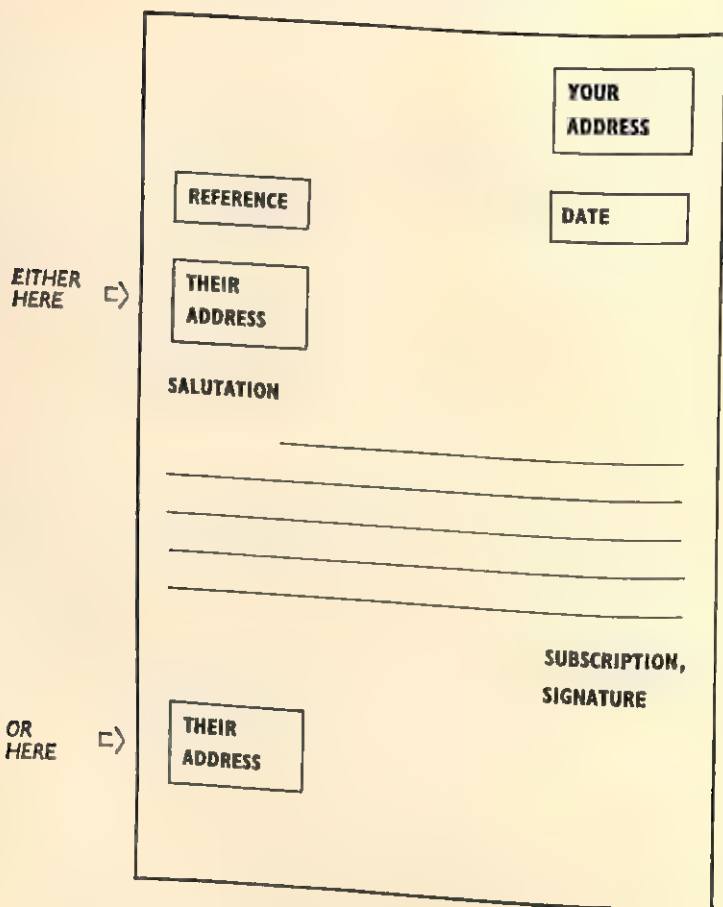
Yours faithfully,

R. ASPINALL
Managing Director

Encl. 1 Cresta Catalogue.

Point to note

LAYOUT: Notice that the appearance of the letter is neat and balanced. There are no rigid rules, but your letter must look tidy. Study the diagram below:

LAYOUT OF A BUSINESS LETTER

LETTER HEADING: Most business concerns have their letter headings printed.

THE DATE: The date must always be given.

REFERENCES: If the letter to which you are replying has a reference on it, this should be quoted. If your own organization has a filing system, your reference should also be supplied.

THE ADDRESS: The name and address of the person to whom you are writing usually appears before the start of the letter. If your letter is to a firm as opposed to one person within the firm, then the name of the firm is given with the title Messrs, unless it is a Limited liability company when Messrs is not used, e.g. Aspinall & Shaw Ltd. Messrs Price & Card.

If the firm has a *title* rather than the surnames of its Directors, then this title is used, e.g. The Electric Components Co. Ltd, The New World Publishing Company.

THE GREETING (SALUTATION): The greeting should agree with the address. If your business letter is to a private individual, the greeting should be *Dear Sir*. If to an organization generally, it should be *Dear Sirs*.

THE BODY OF THE LETTER: The use of paragraphs is important.

THE ENDING (SUBSCRIPTION): The normal closure for a business letter is *Yours faithfully*. *Yours sincerely* is reserved for personal letters and *Yours truly* only for someone who handles personal affairs (a solicitor).

SIGNATURE: If the writer is a director or the owner of a firm, his name is signed with his title beneath. The signature should be legible. Add (Mrs) or (Miss) if you are a woman. If the letter is a general one on behalf of the firm, the title of the firm closes the letter, e.g.

Yours faithfully,

Aspinall & Shaw Ltd.

ENCLOSURES: It is usual, but not necessary, to give details of any items enclosed with your letter.

VOCABULARY: The wording of a business letter should be simple and direct.

There is a tendency to use *business jargon*, which should be avoided.

Which of the two examples below is preferable?

Your letter of the 21st inst. is to hand and we thank you for same,

Thank you for your letter dated 21 July.

A. Looking at Sentences

Rewrite these sentences in more natural English:

1. The Branch Manager's comments on the matters you raised in your esteemed favour of the 28th ult. are enclosed herewith.
2. We beg to consider proceeding in accordance with the terms of our respected agreement of 2nd inst.
3. The honour of an early reply would be an esteemed favour.
4. Re the considerations raised in regard to the inadequacy of safety regulations in our schedule for your esteemed order of the 2nd prox.
5. Assuring you of our continued good service and thanking you for your esteemed order,

We beg to remain,

Your obedient servants,

Fuss and Noise Ltd.

6. Abbreviations

What is the meaning of the following abbreviations common in business jargon?

re inst. ult. prox. encl. s.a.e. p.p.

B. Your Answer

After a study of all the foregoing points, write T. H. Price's reply to the letter which opened this chapter. He has decided, after talking to the committee, to change his order to the two Cresta nets and writes accordingly to Aspinall & Shaw Ltd.

C. More Letter Writing

1. Rewrite this letter correctly. Most of the information required is in the version below. Give today's date.

Newtown
Wessex.

The Bus Manager
The Bus Station

Dear Mr Manager,

I lost a watch on one of your buses. It could have been a 10 or a 16 but most likely it was a 24. I got on one at High Street near your garage in Station Square. When I got to my house at 16 New Villas I hadn't got it. It must be somewhere. Has your man got it? It was on my way home from school when it happened. My grandmother was with me. Would you look into it for me?

D. Jones.

P.S. It was a new Evergo wrist watch.

2. The watch was found on a No. 24 bus. It may be claimed from the Bus Company's Lost Property Dept. on payment of 5s. Write the Company's reply to Mr Jones.

D. Further Practice

1. Write a letter to your local M.P. asking him or her to speak to the school Historical Society on *The English Parliament*. Give a choice of dates, but leave the final decision to your M.P. Address the envelope.
2. Write to your local librarian explaining that you have lost a library book and admitting responsibility.
3. You wish to organise a party to a theatre matinee in London. Write to a coach company giving full details and asking them for a quotation.
4. As manager of the coach company, write the reply.
5. You have acquired two tickets for a broadcast concert, but are unable to attend on the actual date given. Write to The Ticket Unit, Broadcasting House, London W.1, explaining this and asking if the tickets can be exchanged.
6. Write to the Principal, The Success Business College, London

S.E. 12, complaining about the low standard of letter writing shown by two secretaries in your office who possess Certificates of the College. Outline their most frequent mistakes and suggest that the Principal raises the standard necessary for the award of a Certificate.

E. The Use of Idiom

1. Using two or three sentences for each, describe the circumstances in which the following expressions might be used:

to make hay while the sun shines

to put the cart before the horse

to carry coals to Newcastle

to rest on one's laurels

to run the gauntlet

2. Reduce these mountains to more familiar molehills:

A mass of material detached from the earth's crust habitually rotating on its axis will not accumulate an accretion of spongy vegetation.

A superabundance of technicians skilled in the preparation of gastronomic concoctions will impair the quality of the liquid-end-product.

Individuals who are constrained to inhabit vitreous structures of frangible material should on no account employ petrous formations as projectiles.

F. Punctuation: Colons and Semicolons

The SEMI-COLON indicates a longer pause than a comma. It is used to separate *complete sentences* which are closely associated in meaning as shown below.

1. Where a new idea is expressed in the second sentence:

The third night of his illness was critical; the doctor was in constant attendance.

2. To separate short *balanced* sentences requiring a more emphatic pause than a comma:

Money was required for transport; cloth, for barter; beads and salt, for gifts.

The COLON indicates a longer pause still. It is used:

1. To separate sentences expressing antithesis (unless they are joined by a conjunction):

God creates: man destroys.

2. To introduce a sentence that develops the idea expressed in the first:

Jack became a Director in six months: his father was the chief shareholder.

3. To introduce a list of examples:

These are the main ingredients: milk, sugar, and cereal.

Note

The importance of the colon has declined in recent years. Notice its position on the keyboard of a modern typewriter. The colon, like capital letters, requires an extra movement, the semicolon, on the other hand, is grouped with the lower case letters.

G. Punctuate the Following Sentences

The house consisted of three rooms a small kitchen a very large kitchen and living room and an enormous draughty bedroom

The train pulled out the guard slowly closed his window the passengers settled down to read sleep or gaze hypnotically out at other peoples back gardens.

With a last despairing glance the child deserted by his more adventurous playmates turned and scuffled the leaves along the path leading to home

The pilot as I afterwards found was rescued the navigator was less fortunate

Heres someones cap its not mine because theres a half legible name printed on its lining

H. Sentence Joining

Combine the following sentences into *one* longer one, making only such alterations as are necessary:

At the front was a little man. He was dressed in black. He had a dirty face. A white scarf was tied round his neck. He entered into conversation with everybody. His familiarity was resented by all.

I. Comprehension and Vocabulary

Read carefully the following passage and then answer the questions set below.

Even if our predecessors had started from land with inadequate supplies, they would have managed well enough so long as they drifted across the sea with the current, in which fish abounded. There was not a day on our whole voyage on which fish were not swimming round the raft and could not easily be caught. Scarcely a day passed without at any rate flying fish coming on board of their own accord. It even happened that large bonitos, delicious eating, swam on board with the masses of water that came from astern, and lay kicking on the raft. To starve to death was impossible. The old natives knew well the device which many shipwrecked men hit upon during the war—chewing thirst-quenching moisture out of raw fish. One can also press the juices out by twisting pieces of fish in a cloth, or, if the fish is large, it is a fairly simple matter to cut holes in its side, which soon become filled with ooze from the fish's lymphatic glands.

The necessity for drinking water was greatly reduced if we bathed regularly and lay down wet in the shady cabin. If a shark was patrolling majestically round about us and preventing a real plunge from the side of the raft, one had only to lie down on the logs aft and get a good grip of the ropes with one's fingers and toes. We experienced days when the wind died away and the sun blazed down on the raft without mitigation. Our water ration could be ladled into us till it squelched in our stomachs, but our throats malignantly demanded much more. On such days we added from 20 to 40 per cent of bitter salt sea water to our fresh water ration, and found to our surprise that this brackish water quenched our thirst.

Except in question (k), it is important to answer all questions *in sentences and in your own words.*

- (a) On what were the men travelling? What do you think it looked like?
- (b) what article of food was plentiful?

- (c) Name three fish mentioned by the author and give, from the passage, one interesting fact about each.
- (d) Mention three ways in which shipwrecked men quenched their thirst.
- (e) Which fish constituted a danger to the adventurers? In what way was it dangerous?
- (f) What did its presence prevent them from doing?
- (g) Did the raft offer any protection at all from the sun? Give a reason for your answer.
- (h) When the sun blazed down, was the water-ration able to quench the men's thirst?
- (i) What did they add to the water-ration?
- (j) What effect did this have?
- (k) Give words or phrases which could be used to replace the following, without altering the meaning: predecessors; inadequate; device; ooze; majestically; mitigation; squelched; malignantly; brackish; quenched.

J. Direct and Indirect Speech

Mr A. A. L. Caesar in his presidential lecture to the British Association was reported as saying that the days of planning in terms of towns and cities, and even local government areas as they are at present known have gone, and Britain must now start to think on the scale of the 'megalopolis'—the type of vast, diffused city that will occupy the whole of the south-east and much of the Midlands.

Below is a newspaper report of his address. Parts are in direct speech, parts in indirect speech. Change it round and turn the direct into indirect and vice versa.

'In this small island only one such city is necessary, and the trend finds its first expression in the growth and spread of London. The forces of concentration are exceedingly powerful.

'It would be possible to fight against them, but it would be costly. Provision for a more rapid increase in population in the South-east is essential, but to think of the problem simply as the rapid relative growth of the South-east at the expense of other regions is to think in wrong terms.

'Britain's is the problem of the megalopolis—the product of concentration at the centre and of the city spread over a much larger area. It will occupy much of the Midlands with some dormitories on the nearer coastal areas, particularly in the South-east. There will be relatively densely peopled areas within it—the existing cities, including London—and less densely peopled areas just as there are in the cities of today. There will be open spaces and farming areas, but in the car age these areas take over the role of the city parks of Victorian times.'

He said motorways were the roads of the future and they would have a marked influence on distribution. There was likely to be industrial growth near motorway access points and particularly near intersections or interchange points. 'In building motorways we are laying out the main streets of megalopolis. Have they been considered in that context? They certainly need to be.'

The coming of megalopolis emphasised the need to consider the requirements of the twenty-first century. If the rate of change experienced during the last 100 years continues for the next 100 years, changes would be profound. 'So much planning in Great Britain is in terms of answering the problem of today on a local scale, but buildings and roads are remarkably persistent features of the landscape. Commercial and domestic buildings may well have a lifespan of 100 years, and roads seem to last for ever. But are the new layouts being planned for 2064 or even later?

'Lip-service is paid to the axiom that "no town can be planned in isolation", but many of them are. Much play is made of attempting to define a town's sphere of influence as a shopping or distribution centre, but a great deal of it is unrealistic as there are no precise limits and the only constant feature is change.' Given the ease of movements of a car-owning population, changes were rapid. Shopping journeys to towns, or even between towns, depended not only on the nature of the goods to be purchased but also on the facilities offered by particular shops. They depended still more upon ease of

movement in the traffic sense and parking facilities. Improvements of a stretch of road, or the provision of adequate central parking, could result in a change of habit by the retail shopper, and the loss of trade not only from one shop to another but from one town to another. This would soon become a matter of shopping in one district of megalopolis rather than another.

Changes in ease of movement had been so profound already that most local authority boundaries were quite meaningless in terms of functional units. No city or town in the country was contained as a working unit within its present boundaries, but so powerful were local and historical loyalties that the work of the Boundaries Commission must inevitably lag far behind reality.

'There is one weakness in the recent administrative reorganisation of the London area—the Greater London Council area is not large enough, does not include all of the effective London. In fact the London commuting area is already 100 miles across. There are parallel problems in many parts of the country, and it may well be that the days of local government units as we now know them have gone. If megalopolis is coming let us at least be aware of it and let us plan for it. If we have got to have it let us be sure that it is designed in the best possible way on economic, social, amenity or any other grounds, and let us consider the form which its administration should take.'

K. Making a Summary

1. Read the passage below, then
 - (a) Suggest a title for the book discussed.
 - (b) Explain what is dealt with in each of the three sections into which the book is divided.

During the last fifteen years recognition has been extended to science as an essential and unique ingredient in Western Civilisation. Side by side with the Renaissance and the Reformation, the Scientific Revolution now holds a place as one of the seminal events by which to mark the beginning of modern times.

The book is divided into three sections. In the first, *Problems of Historiography*, the selections illustrate different

interpretations of the Scientific Revolution; as an offshoot of the Italian Renaissance, as a movement growing organically out of medieval civilisation, and as part of the commercial revival in the west which marked the beginnings of modern capitalism. The second part, *Select Documents*, consists of passages which exemplify the evidence upon which historians' opinions are based. The final section, *Some Perspectives Considered*, suggests that an historical approach to the scientific Revolution may also provide illumination of periods other than the seventeenth century.

L. Writing Concisely

Explain carefully *one* of the following. Use 120–150 words only and take not more than 30 minutes.

How to make marmalade or pickles

How to press a pleated skirt

How to apply artificial respiration

How to organize a party for your friends

How to learn to drive a car

The L.B.W. rule in cricket

The rules governing the singles game of Lawn Tennis

Miscellaneous Revision Exercises

A. Language

- State clearly the part of speech of each of the words in *italics* in the following passages:
His mother used to *think* that he was a *horror* but *now* she is quite *proud* of her *teenage* son.
To eat was one of *his* *greatest* pleasures; *baked* potatoes were his favourite vegetable *but* he must *have enjoyed* any form of *eating* because *he* *rarely* did *anything* else.
- Explain the grammatical function of the word *that* in each of the sentences below. Give reasons for your answers:
 The hat *that* she wanted had been sold.
That is the only one she liked.
 I agreed *that* it would have suited her.
That red one is quite pleasant.
- Say whether the words in *italics* in the sentences below are adjectives or pronouns:
 It's not one of *ours*.
Their bats had a number stamped on them.
Our colours were painted on the blades.
 I can't say *whose* *this* one might be.
- Give both the past *tense* and the past *participle* of the verbs listed below:
 arise break shake bite chose
 bear drive ride speak swim
- Use the word *over* in separate sentences as:
 a noun an adjective an adverb
- Divide the following passages into their main and dependent clauses.
 State the work done in the sentence by each clause and the word each modifies or describes.

You will find it helpful first to underline all the finite verbs.

Because we were so early and it was raining, we knew that we were due for an uncomfortable wait before play started.

If it is raining so hard that games have to be cancelled, we will try to arrange basketball indoors so that nobody will be disappointed because they have not played.

Although the cinema is just next door we rarely visit it because we don't feel that we have had an evening out if we go to a place which is on our doorstep.

7. Describe fully the clauses in brackets below, saying also which word in the main clause each modifies:

(As we were going home) the rain started

We were excited (as we were going on holiday)

He asked (if we would come again)

He ran (so that he could catch us up)

8. Use the clause *when the train left* in three separate sentences so that it is functioning as:

a noun clause an adjective clause an adverb clause

9. Combine the following clauses into one well constructed complex sentence:

He asked

because he was curious about our strange dress

when the occasion arose

which was nearby

if we would accompany him to the police-station

although he didn't want to worry us

10. Now analyse your complex sentence and explain the function of each clause.

11. Reduce the following complex sentence to simple sentences. Use phrases or single words for the dependent clauses:

In order that I could be relieved for duty elsewhere another girl who was a nurse said that she would look after the patient until a doctor arrived.

When I departed I left those who were assisting the phone number of another doctor lest the first choice failed to arrive.

12. Build the following into one complex sentence by turning the word or phrase in brackets into a clause:

(In order to) finish first, the (over-eager) competitor left the starting line (at a brisk gallop) only to prove to his dismay (his lack of stamina) (at the mile post)

13. Combine each of the following groups of simple sentences into one longer sentence:

It was cold. We were by the sea. We had a quick bathe. We played games. We wanted to get warm. We went home. We felt refreshed.

I decided to go for a walk. Then I changed my mind. My friend called. We decided to listen to records. We could go for a walk any time. My friend had no record player. He was fond of music.

B. Vocabulary

1. Write separate sentences each including one of the following expressions to show that you understand the difference in meaning between each pair:

indignant with	put up	disgusted with	part with
indignant at	put on	disgusted at	part from
divide between		put by	agree to
divide amongst		put off	agree with

2. By adding a prefix, make these words opposite in meaning:

advantage	aware	legible	perfect	flammable
reverent	trust	encourage	human	interested

3. Write sentences showing clearly the difference in meaning between the following pairs of words:

luxurious	precipitous	continuous	emigrate
luxuriant	precipitate	continual	immigrate

4. Find another word or phrase meaning the same as each of the following:
- | | | | |
|--------|---------------|--------|------------|
| locate | miscellaneous | candid | allegiance |
| access | seclusion | deft | apathetic |

5. Form *adjectives* from the following nouns:

access	digestion	element	custom
service	remedy	allowance	artist

6. Form *nouns* from these adjectives:

ingenious	eminent	solitary	brief
severe	dexterous	delicate	gay

7. Form *verbs* from the following nouns:

excess	liquid	falseness	breadth
solution	richness	benefit	practice

8. Find two or three words each beginning with the following prefixes. Give the general meaning of each prefix, then define each of your words in full:

auto-	circum-	hyper-	inter-	contra-
mono-	peri-	poly-	semi-	ultra-

9. Write sentences to make clear the difference in meaning between each of the following pairs of words:

alternate	complement	contemptible	council
alternative	compliment	contemptuous	counsel
censure	witch	hear	pear
censor	which	here	pair

C. Figures of Speech

1. Explain carefully the meaning of the following proverbs:

The pen is mightier than the sword.

Still waters run deep.

Procrastination is the thief of time.

Every cloud has a silver lining.

He runs with the hare and hunts with the hounds.

2. Write a short anecdote which illustrates *one* of the above proverbs.

3. Explain the meaning of these idiomatic expressions:

Playing to the gallery	a cut-throat business
to be on tenterhooks	a flash in the pan
a white elephant	small fry
skating on thin ice	a busman's holiday
a mushroom growth	a skeleton in the cupboard

4. Use the following words in separate sentences, first literally then metaphorically:

furrowed	maze	dormitory	icy	dawn
star	weaving	mountain	rein	crown

5. Write out the meaning of each expression in italics in the passage below:

Mr Jones sent us on *a wild-goose chase* and, *not to beat about the bush*, we immediately *smelt a rat*. Jack *hit the nail on the head* when he declared that his father always had some *bee in his bonnet* and he was the sort of person who, if he were *asked to play second fiddle*, invariably *got on his high horse* and decided to *paddle his own canoe*. A lot of what Jack himself said must be *taken with a pinch of salt* because he was undoubtedly *a chip off the old block*.

6. In what circumstances might you quote each of the following proverbs?

Hunger is the best sauce.

Don't cross your bridges before you come to them.

It is useless to cry over split milk.

You can't get blood from a stone.

A new broom sweeps clean.

Empty vessels make most sound.

You can't eat your cake and have it.

A leopard cannot change its spots.

Don't burn the candle at both ends.

Necessity is the mother of invention.

7. Explain the meaning of the words in italics below:

His reward came *as a bolt from the blue*.

He was *in a brown study*.

He was *born with a silver spoon in his mouth*.

We were always hampered by *red tape*.

My father has *green fingers*.

8. Make clear the meaning of the following idiomatic phrases:

a rough diamond to smell a rat sackcloth and ashes

not to be able to see the wood for the trees

it's six of one and half a dozen of the other

to skate on thin ice this is where the shoe pinches

to steal somebody's thunder a die-hard a swan-song

D. Punctuation

1. Rewrite with the correct paragraphing and punctuation:

the dragon looked up at st george and with a coy giggle said i say would you mind removing your lance from my ribs it tickles cant you go and prod a windmill or something sorry old chap id like to oblige but thats don quixotes job it needs special training just be patient ive got my job to do and if you keep still it will soon be over well youre wasting your time said the dragon with a superior smile didnt you know im just a figment of your imagination surely you dont believe all that stuff about dragons we dont exist

2. Now write the above passage in Indirect Speech.
3. Punctuate this passage of poetry so that it makes sense:

Music, when soft voices die
 Vibrates, In the memory
 Odours, when sweet violets sicken,
 Live. Within the sense, they quicken
 Rose leaves, when the rose is. Dead
 Are heaped for the beloved's bed,
 And so. . . ! Thy thoughts, when thou art gone
 Love, itself shall slumber on.

E. Sentences

1. Correct the following sentences and give reasons for any changes you consider necessary:

Passing the school a strange sight met my eye.

He is one of the few men who works all the time.

I always have and always will believe the world is flat.

I don't know whom it was.

Do you mind him coming home late?

You two may share the money among you.

I like those sort of plays.

I only ate a little piece of it.

We could either choose a book or its value in money.

While apologizing for the state of the paths, you are requested to keep off the grass.

2. Rewrite these sentences to make their meaning precise:

Doctors are always to be found in asylums.

She asked for a wooden kitchen stool for a lady with three legs.

You can be arrested for committing suicide.

The policemen were going for a tramp in the woods.

When I realised that I was being chased, I was so terrified that I turned into a cul-de-sac.

You don't seem to realize that I am one of the teacher's wives!

We must not make a hasty judgement until we have all the facts.

The foremen in the model factory wore no clothes to distinguish them from their fellow workers.

In a Discussion Group, you should always give your name to the chairman before speaking.

3. Put each of the following expressions into a separate sentence which clearly illustrates its meaning:

to make the grade	an anonymous donor
an eccentric person	not responsible for his actions
to dominate the proceedings	without prejudice
not eligible	scarcely legible

4. Combine the following sentences into one, retaining all the facts but making such alterations and rearrangement as you may find necessary:

We left the game. Then we joined our friend. His name was Henry. We tried to attract his attention. We pulled his leg. Some of our remarks were outrageous. He didn't hear a word. He was completely engrossed in his book.

5. Convert the following into a passage of well connected English. Pay special attention to sentence structure and variety:

Studied the new teacher — fine fellow — going a bit bald — big ears — looks at you with hooded eyes — like a lizard — trouble there — doesn't shout much — very quiet really — still waters run deep — watch out when he does — better than some we've had — shocking writing though — can't read a word he's put

—— what's this for instance —— Writing not good enough
—— the pot calling the kettle black!

F. Research and Discussion

The polite term for rubbish or garbage is refuse. But whatever one calls it, the problem of how to get rid of it is one of the greatest and most expensive problems faced by Local Government. Vast refuse dumps are not only offensive; they can be dangerous to health. There is, moreover, a growing shortage of available space for such uneconomical projects.

One solution is to burn it. But this is a highly expensive process and is becoming increasingly difficult as modern synthetic wrappings and plastics need tremendous heat to destroy them.

During times of war, salvage campaigns provided many millions of tons of valuable material. People became more selective in what they threw away as rubbish. It was a crime to throw away paper or any form of material which was useful.

Enlightened Councils have used their rubbish in:

building foundations for new playing fields

filling in tidal flats behind a sea wall

converting marshland into fertile farmland

providing compost for agriculture.

This unsavoury problem has been handed over to you. Make a detailed report to your local council on:

- (a) The material that you see discarded as refuse, which could serve a useful purpose or even be made to pay and thus reduce rates.
- (b) Methods of dealing with it.
- (c) Produce a list of practical suggestions which would prevent waste on such a scale that it becomes a national problem.
- (d) Produce a similar list for circulation to manufacturers of household goods and foodstuffs.
- (e) Find out as many examples as you can where both at home and in industry there is practically no wastage because every main product has a by-product.

G. Comprehension, Interpretation and Comment

Turn to section F, Reading for Pleasure, in Chapter 12 (page 115) and answer the following:

1. What frame of mind was Ken in when he arrived at the well?
2. What was Ken's immediate reaction to his sudden first sight of the salmon?
3. Suggest two possible reasons for his mother's remark, 'You would never be able to do a thing like that!'
4. At his second sight of the salmon, why did he look around him with *a more conscious cunning*?
5. What exactly did Ken mean when he said, *There's your Master Douglas MacQuarry for you!*?
6. What evidence is there in the passage to show that the hurling of the first stone was only the beginning of a long struggle?
7. From what you have read, suggest how the fish was eventually defeated.
8. Had Ken caught it for sheer sport? Or because the family was poor and they could sell it? What other reasons might have driven him to it?
9. His mother whispered, *Where did you get that?* Why did she whisper?
10. When she saw the fish, what feelings did she show—pride, worry, anxiety for her son's health, annoyance at his wet clothes? Give a good reason for your choice.
11. What feeling did the father show, once he had got over his surprise?
12. You can learn about the father's character from his conversation. In addition, the short paragraph about him tells you a great deal more. Study both carefully, then, entirely in your own words, describe (i) his appearance (ii) his character.
13. Suggest (i) how the family might benefit from Ken's adventure (ii) how it might embarrass them.
14. What two things made Ken seem *no longer boyish, but immature and fragile*?

Test Paper

1½ Hours. Answer *all* questions

1. Read the following passage, and answer the questions below it:

In the days of the Roman Empire, salt from the marshes was carried by camel caravans across arduous desert routes to the Phoenician seaboard and thence to Rome where the soldier was paid an allowance with which to buy salt.

It has been suggested that the practice of adding salt to food began with man's change from a nomadic and flesh-eating mode of life to an agricultural and mainly vegetarian existence. If this is so, it seems probable that salt was sought after as a necessity of health and not merely as a culinary luxury.

How much salt does the body need? An individual weighing 140 lb. contains just over two ounces of salt. This total is maintained by dietary intake. Salt plays no part in the production of bodily energy or the repair of tissue; consequently, since wastage in sweat or tears is usually small, only small amounts are necessary in the diet. The average diet contains far more salt than is needed. The practice of adding yet more salt at table to food which is already adequately salted can therefore be justly described as a useless habit.

In hot climates, in boiler rooms and other heated places the body loses heat by evaporation of sweat, and about one-seventh of an ounce of salt is lost per hour. Such a high rate of sweating cannot be maintained for more than a few hours at a stretch, and in four hours a man can lose an amount of salt equal to the total salt-content of the average daily diet. Under these circumstances, the body may suffer

from salt deficiency. This is unheralded in onset, and in its milder forms is a fairly common disorder among visitors to hot climates. Early symptoms include general apathy, headache and loss of appetite. Severe cases are usually characterized by vomiting and cramp.

- (a) What *two* pieces of evidence show that the Romans valued salt highly?
 - (b) At what stage in civilization did men first use salt, and why?
 - (c) Why does the writer consider that it is not necessary for the average person to add salt at the table to his food?
 - (d) In what circumstances is more salt needed in the diet?
 - (e) What are the signs of a lack of salt in the diet?
 - (f) Explain carefully the meaning of the following phrases as they are used in the passage:
 - (i) This total is maintained by dietary intake.
 - (ii) A few hours at a stretch.
 - (g) Explain carefully the meaning of *six* of the following words *as they are used in the passage*:
caravans arduous culinary onset deficiency
disorder.
2. *Either* (a) Answer *one* of the advertisements printed below:
- (i) Female junior required, age 15-16 years, for general office and showroom.—Apply Super-cleaners Ltd., 99 Radiant St., Manpool 15.
 - (ii) Boy wanted for Shipping Office, age 15-16 years. Send full particulars to Box 236, Evening Star.
- Or* (b) Write about *ten* lines on *one* of these topics:
- (i) Describe how you redecorate a room in your house.
 - (ii) Describe the planning of a walking or cycling holiday.
3. Put the following groups of sentences each into one sentence, without using 'and' or 'but' as joining words. You may alter the order or wording of the sentences within each group.
- (a) First sentence.
Bill is to have an exchange holiday with a French boy. The French boy's name is Jean. Bill lives at Brighton. Jean lives

in Marseilles. Brighton and Marseilles are both seaside towns.

(b) Second sentence.

Jean's school holidays begin on July 1st. Bill breaks up on July 25th. Jean will come over to England on July 20th. He will stay with Bill's family for three weeks.

(c) Third sentence.

Bill will accompany Jean to Marseilles. He will stay there until August 31st. He will then return home. Bill's school opens again on September 3rd.

4. *Either* (a) Use the following words metaphorically, each in a separate sentence: *gale, carpet, storm, ladder, barrier, thread*. Or (b) Read the following sentences, and then answer the questions on their grammatical structure.

From that moment I was the especial favourite of the sergeant, who gave me further lessons so that in a little time I became a very fair boxer, beating everyone of my size who attacked me. He made me promise that I should fight only in self-defence.

From the above passage quote:

- (i) The main clause in the first sentence.
 - (ii) An adverbial clause. State what type of adverbial clause it is.
 - (iii) An adjectival clause. State what word or words it qualifies or limits.
 - (iv) The subordinate clause in the second sentence. State what type of clause this is.
5. *Either* (a) Use each of the following words in a separate sentence: *Site, dessert, bridal, sheer, canvass*. Or (b) Write down an adjective (correctly spelt) corresponding to each of the following words:
- | | | | | | |
|---------|---------|----------|--------|---------|-------|
| terror | theatre | plenty | muscle | hero | space |
| history | humour | ridicule | envy | legend. | |

Glossary

Figures of Speech and Grammatical Terms

ALLITERATION	<p>The effective repetition of the same initial letter, for emphasis or speed.</p> <p>And slowly he drew up, snake-easing his shoulders.</p> <p>He sipped with his straight mouth.</p>
AMBIGUITY	<p>A word or sentence which has more than one possible meaning, leaving doubt as to the intended one.</p> <p>He created a large <i>impression</i> when he sat down.</p>
ANTICLIMAX OR BATHOS	<p>Coming down from a dignified level to something trifling or ridiculous at the last moment.</p> <p>In the catastrophe he lost his own life, his family, his fortune and his fountain pen.</p>
ANTITHESIS	<p>Emphasis by contrast, placing together two sharply opposed words.</p> <p><i>Crafty</i> men condemn studies; <i>simple</i> men admire them; and <i>wise men</i> use them.</p>
ANTONYM	<p>A word of opposite meaning.</p>
APPOSITION	<p>The placing of a noun or noun equivalent next to a noun or pronoun to add meaning or explanation.</p> <p>P.C. 59, <i>the bravest man in the force</i>, was decorated.</p>
ASSONANCE	<p>The similarity of vowel sounds in a group of words for effect.</p> <p>A windpuff bonnet of fawn-froth</p>
AUXILIARY VERB	<p>One which helps another, usually a participle, to form a mood, voice or tense.</p> <p>will, shall, aim, is, may</p>

CLAUSE

A group of words containing a finite verb, but not making a complete sentence. Depending for its meaning on another part of the sentence, it usually functions as a part of speech. *Note:* A main clause does make sense independent of the rest of the sentence.

CLICHÉ

An expression that has become stale with over-use.

COLLOQUIALISM

quick as a flash; in leaps and bounds
Out-of-place use of everyday expression, more appropriate to talk than to written English.

COMPLEMENT

he was scared stiff, to put up with
A word or group of words that complete a verb of incomplete predication such as: to seem, appear, be. Can be a noun, pronoun or adjective or their equivalent. It performs the same function as an object in transitive verbs.

COMPLEX

SENTENCE

COMPOUND

SENTENCE

CO-ORDINATE

CLAUSE

he seems *happy*; he became *captain*
A sentence containing at least one main clause and one or more dependent clauses. See DOUBLE SENTENCE

DOUBLE

SENTENCE

We went out and we had supper. I knew *what he was doing* and *why he was doing it*.
A sentence containing two main clauses only, usually joined by a co-ordinating conjunction. *The ground was fit and the match was played.*

ELLIPSIS

Omission of words strictly needed to make a complete grammatical construction.

She is shorter than I (am).

EPIGRAM	A short, witty saying. Where ignorance is bliss 'Tis folly to be wise.
EPITAPH	An inscription, either serious or in jest, on a tombstone.
EUPHEMISM	A mild and veiled expression used in place of an unpleasant or forthright one. he has passed away (died).
FINITE VERB	A verb which is limited by a subject and has tense.
GENERALIZATION	The use of one general term to cover a number of particular items—a fundamental of <i>présis</i> . wasps, bees, mosquitoes and gnats are <i>insects</i>
GERUND	A non-finite part of a verb, ending in <i>-ing</i> doing the work of a noun. <i>Dancing</i> is my hobby.
HACKNEYED	Referring to words or expressions that have become stale through over-use (compare CLICHÉ).
HYPERBOLE	Exaggeration for effect. <i>a thousand</i> apologies.
IDIOM	Expression characteristic of the speech of a country or group of people; natural and unaffected speech.
IMAGERY	Imaginative description, usually by the use of simile and metaphor.
IMPERATIVE MOOD	The form of a verb expressing a command. The subject is usually omitted. (You) Run away!
IMPLICIT	Implied; meaning that is understood but not stated.
IMPRESSIONISM	A style which makes an attempt to reach a particular effect by general suggestion rather than by an accurate and detailed reproduction.

- INCOMPLETE PREDICATION Verbs which require a noun or adjective as complement, to complete meaning.
he became (ill); this looks (good)
- INDIRECT SPEECH Speech reported by another person, not punctuated as for direct speech.
- INFINITE (NON-FINITE) VERB Parts of the verb not limited by a subject. They have no tense, number or person. Gerunds, participles, infinitives.
- IRONY Use of language to convey a meaning opposite to that literally stated.
That was a fine thing to do (meaning unpleasant).
- JARGON Language belonging largely to a special group, trade, profession; technical language often ugly in sound and difficult to understand.
- JOURNALESE A particular form of JARGON often favoured by journalists.
- MAIN CLAUSE The clause that makes the main statement in a sentence, not dependent on any other part of it.
- MALAPROPISM Misuse of words, especially long ones, owing to similarity of sound or spelling.
- METAPHOR A means of comparison; the application of the qualities of one thing to another to which they do not literally apply.
He bull-dozed a path through the crowd.
He ploughs a lonely furrow.
- MIXED METAPHOR Confusing the comparison by mixing two metaphors in one image.
He lit the flame of anger which was watered by the press until anger grew to riot.
- ONOMATOPOEIA The imitation by word choice of the sounds or impression you wish to denote.
the murmuring of innumerable bees

PARADOX	A statement which at first appears to contradict itself, but is found to contain an important truth. The child is father to the man.
PARENTHESIS	An afterthought, interrupting the straightforward construction of the sentence, and placed between commas or in brackets.
PARODY	An imitation of the style of another literary work, for fun or ridicule.
PATHOS	Awakening pity, sympathy or sadness.
PEDANTIC	Making an unnecessary show of learning. Being too conscious of the rules.
PERSONIFICATION	A form of metaphor, giving human qualities to things. Famine gripped him in her bony hands.
PHRASE	A group of words acting as a noun, adjective or adverb; it does not contain a finite verb and therefore does not make complete sense in itself.
PREDICATE	The part of a sentence which expresses what the subject is, or does. Always contains the verb.
PREFIX	A syllable attached to the beginning of another word to modify its meaning. <i>anticlimax; submarine.</i>
PUN	A humorous play on words of similar sound but different meaning.
SARCASM	A taunting remark, intended to amuse others but not the object of it.
SATIRE	Exposure of vice, folly or mismanagement to ridicule.
SIMILE	Saying that one thing is like another; a comparison introduced by <i>like</i> or <i>as</i> .
SIMPLE SENTENCE	A statement containing only one finite verb.
SOLILOQUY	Talking to oneself or thinking aloud, without awareness of an audience.

SUBORDINATE CLAUSE	Any clause that depends on another part of the sentence for its meaning, and does the work of a part of speech.
SUBORDINATE CONJUNCTION	A conjunction whose function is to join subordinate clauses to another clause in the same sentence. since, as, so that
SYNONYM	A word having the same, or very similar, meaning as another.
SYNTHESIS	Welding together various parts into a united whole.
VERBOSITY	Using more words than are needed.

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